

# LUSTRE POTTERY



LADY EVANS



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**LUSTRE POTTERY**



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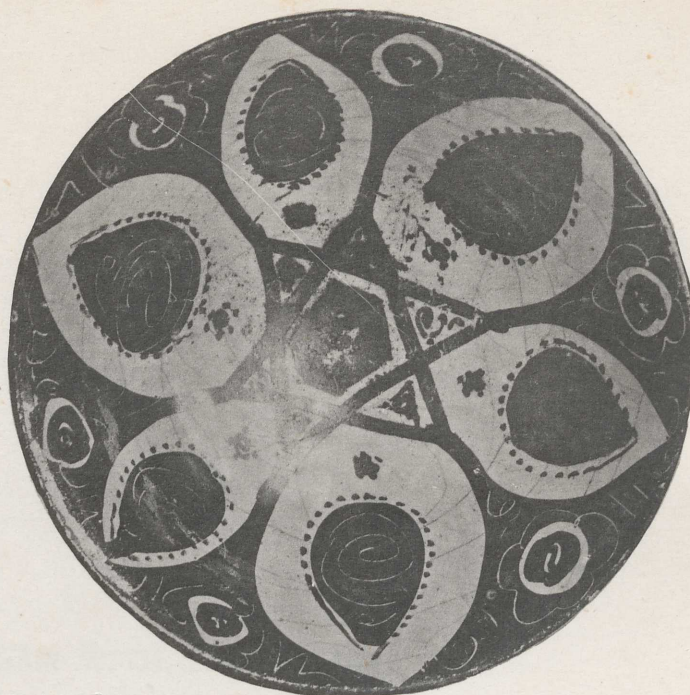
OLD PASTE. BY A. BERESFORD RYLEY

THE TOURNAMENT. BY R. COLTMAN CLEPHAN, F.S.A.





1



2



3



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1. FRAGMENT. FOSTÄT, EGYPT. FOUQUET COLLECTION
3. VASE. FOSTÄT, EGYPT. KELEKIAN COLLECTION

2. BOWL. FOSTÄT, EGYPT. KELEKIAN COLLECTION
4. VASE. UPPER EGYPT. FOUQUET COLLECTION



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1920

# LUSTRE POTTERY

BY  
LADY EVANS, M.A.

WITH 24 PLATES

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## INTRODUCTION

THE study of lustre pottery received an impetus in England from the exhibition of specimens of Persian and Arab art in the rooms of the Burlington Fine Arts Club, London, 1885, and from an exhibition of Hispano-Moresque and Majolica ware in 1887.<sup>1</sup>

Before then, about 1876, fine examples of the craft had passed, in the Murdoch-Smith Collection, to the Victoria and Albert Museum, South Kensington.

The Godman Collection<sup>2</sup> at Horsham made by the late Frederick du Cane Godman, D.C.L., F.R.S., Trustee of the British Museum, who died February 19th, 1919, aged 85, contains some of the most beautiful examples of lustre pottery in England. Many of its rarities are illustrated in the following pages by permission of their late owner.

Into this collection, begun in 1865, there was incorporated, after exhibition in Paris in 1888, much of the collection of Monsieur Richard, a French doctor sometime resident at the Persian Court, who had enjoyed great opportunities of collecting and had thrown in his lot with the country, marrying a Persian lady and becoming a Mahomedan. A

<sup>1</sup> B.F.A. Club. *Illustrated Catalogue of Specimens of Persian and Arab Art*, 1885; *Catalogue of Hispano-Moresque and Majolica Pottery*, 1887. Both printed for the Club.

<sup>2</sup> *The Godman Collection of Oriental and Spanish Pottery and Glass*, printed for private circulation only, 1901.

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few pieces from the Richard Collection are at South Kensington, others in the Zeigler Collection, Manchester, and elsewhere.

The Preece Collection, also illustrated by permission, was long housed at Wimbledon in the residence of Sir William Preece, and only dispersed in 1913. It had been gathered by the late Mr. John Richard Preece, c.m.g., who, in 1868, was in the Indo-European Telegraph Department and, in 1891, Consul at Teheran and Consul-General from 1890 to 1906.

The Sykes Collection of Persian pottery, now at Lyndhurst, was begun about 1895 by General Sir Percy Sykes during his residence in Persia, and the collection of Hispano-Moresque and Italian lustre made by Sir Alfred Beit, now the property of Sir Otto Beit, was commenced about 1904. The Franks Collection of similar ware, now in the British Museum, and the Fortnum Collection, now in the Ashmolean Museum, Oxford, were among the earliest of their class. The splendid collection made by the late Mr. George Salting has of recent years enriched the Victoria and Albert Museum.

In Madrid a collection begun by the Conde de Valencia de Don Juan and continued by his relative His Excellency Don G. J. de Osma has long been famous. Specimens from it adorned the National Exhibition, Madrid, on the occasion of the fourth centenary of Columbus in 1892. Examples are here illustrated by permission of Don G. J. de Osma.

In October 1917 the Chancellor of the University of



Oxford received notice that Don G. J. de Osma, M.A., of Pembroke College, had founded at Madrid the Instituto de Valencia de Don Juan for the encouragement of the study of the industrial arts of Spain. This Institute, with its revenues and collections, of which the lustre pottery forms part, is vested in a body of Trustees of which the keeper of Mediæval Antiquities, British Museum, and the President of the Hispanic Society, America, are members *ex officio*.

A report of the work of the Institute is to be made every year to the Chancellor of the University of Oxford, and, if at any time, the "Institute shall lapse through neglect into abeyance" it passes to that University to be disposed of, with its property, in any way that seems conducive to the purposes of the Foundation.

Mussulman art formed part of the great Paris Exhibition of 1878 at a time when the Goupil, Schéfer, Leroux and Piot collections were still intact. An exhibition of this art was held in Paris in 1893 under the direction of Monsieur Marie, then Conservator of the Algiers Museum, and another in 1903, at the Musée des Arts décoratifs. In 1900 the French Government acquired the sole right of exploration in Persia. The Louvre Museum, Paris, chiefly as the result of excavation under the terms of that concession, contains much beautiful Persian pottery. The Hispanic Society of America has amassed a splendid series of Spanish-Moorish ware, of some of which it has allowed the reproduction in the following pages. In Cairo, during the last twenty years, the Arab Museum has been re-housed and enriched by objects resulting from excavations on Arab sites in Egypt. Faïence of Persia



and the Nearer East was shewn in London in 1907.<sup>1</sup> An exhibition of great importance was held in Munich in 1910.

Many of the writings on the subject of lustre ware are printed for private circulation only, others have appeared in the transactions of foreign societies, with but a limited circulation in England.

I must express my indebtedness to the works of many writers, among whom are the late Mr. Henry Wallis<sup>2</sup> and the late Dr. Fouquet of Cairo.<sup>3</sup> Don G. J. de Osma, by his researches among the archives of Spain, published in a series of monographs,<sup>4</sup> some of which are unfortunately out of print, has added new life to one branch of the study. I have to thank him for permission to make use of his works. Mr. van de Put, by a detailed study of the patterns used on Hispano-Moresque pottery taken in conjunction with the heraldic devices that are frequently their central feature, has arrived at valuable conclusions and may fairly claim to have cleared up much of the chronology of the subject for Spain, especially in the fifteenth century. Many references are given to his works.<sup>5</sup> To other kindnesses he has added that of looking through my manuscript. My thanks are due for

<sup>1</sup> B.F.A. Club. *Illustrated Catalogue of Faïence of Persia*, etc., 1908. Printed for the Club.

<sup>2</sup> *Persian Ceramic Art in Coll. of F. du Cane Godman*, privately circulated, 1891-1894; *Typical examples of Persian and Oriental Ceramic Art*, London, 1893; *Persian Lustre Vases*, privately printed, 1899; *The Macgregor Collection*, 1898; *Italian Ceramic Art*, privately printed, 1897-1902, 1905, etc.

<sup>3</sup> *Contribution à l'étude de la céramique orientale*, Cairo, 1900. (Mémoires de l'Institut Egyptien. Tome iv, fasc. 1.)

<sup>4</sup> *Apuntes sobre cerámica morisca*, privately printed. (a) *La loza dorada*, 1906; (b) *Los Maestros alfareros de Manises*, etc., 1908; (c) *Las divisas del Rey*, etc., 1909; (d) *Adiciones a los Textos*, etc., 1911.

<sup>5</sup> *Hispano-Moresque Ware of the XVth century*, Art Workers' Quarterly, 1904, with Supplement, 1911.



permission to reproduce some of his illustrations. Mr. William Burton, a distinguished chemist of ceramics, late Chairman of the Joint Committee of Pottery Manufacturers of Great Britain, has investigated the technique of lustre decoration,<sup>1</sup> and Dr. Butler, of Brasenose College, Oxford, by his profound knowledge of Arab conquest, has enriched the subject on its historical side.<sup>2</sup>

I am grateful for opportunities of study in the great private collections and in many museums. Illustration has been kindly permitted of the fine collection of Monsieur D. Kelekian of Paris, on loan at the Victoria and Albert Museum during the penning of these pages. Messrs. Durlacher, Messrs. Vincent Robinson, Messrs. Larkin, the managers of the Spanish Art Gallery, London, and others have allowed me to inspect, and in some cases to illustrate, the treasures in their possession, privileges for which I am grateful. Other opportunities of illustration, liberally granted, are acknowledged in the text. The National Collections have been freely illustrated by permission.

For fine reproductions of lustre ware in colour I would refer the student to the sumptuous volumes of Monsieur H. Rivière.<sup>3</sup>

MARIA MILLINGTON EVANS

<sup>1</sup> *Society of Arts Journal*, LV, 1907; Article in *Ency. Britt.*, xi ed., 1910, etc.

<sup>2</sup> *Burlington Magazine*, XI, 1907, 221; XII, 1907, 48; XVI, 1909, 18, etc.

<sup>3</sup> *La Céramique dans l'Art Musulman*, with preface by G. Migeon, Paris. Librairie Centrale des Beaux Arts, 2 Vols., 1913. See also *La Céramique Archaique de l'Islam et ses origines*. Maurice Pézard, Paris; E. Leroux, 1920.







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NOTE.—The objects from the British Museum, the Victoria and Albert Museum, the Wallace Collection, and the various other National Collections in Europe are reproduced by the permission of the respective Directors and Trustees.







**LUSTRE POTTERY**







# LUSTRE POTTERY

## I

### LUSTRE POTTERY OF THE NEAR EAST

SO far as I know no lustre pottery from any source has been assigned to a date prior to the Hijra, i.e. the Prophet's flight from Mecca to Medina in 622 A.D. By about the middle of the XII century of our era its use seems to have been widespread over the Moslem world. Literary evidence for its early history is but scanty, its original place of manufacture still remains somewhat conjectural, the claims of Egypt, Syria, Persia and Mesopotamia to this distinction are warmly debated. They are all centres from which interesting and often splendid specimens of the ware have come. As a rule the objects themselves have to be their own exponents. Excavation in the Near East is still but rarely conducted on scientific lines, stratification is not noted, records are not kept. Such examples of this distinctive pottery as find their way to Europe are generally the result of superficial scratchings, on likely sites, made by persons who, for reasons of their own, desire to keep secret the place of finding and who are apt to assign to their wares such provenance as is, at the moment, in vogue.



Officially, excavation in Persia is reserved to the French Government, but the sites there and in Mesopotamia are numerous and illicit digging still goes on and is, of necessity, unrecorded. Doubtless many fragments of interest are thrown aside as unlikely to command a sale.

No direct information is available as to the methods used in the early manufacture of lustre ware in the East. The technique, as of so many primitive arts, was doubtless simple enough in theory but uncertain in practice, with the crude methods at the craftsman's call.

Suitable clay mixed with marl or sand must have been either moulded by hand, shaped in moulds or thrown on a wheel, and, when dried or baked, coated with white over its porous surface to cover its original red or yellow substance. The coating must have been applied either by dabbing the vessel with it, or by dipping it into a bath of fine white slip which, in its turn, must have been covered by a glaze of fired glass with or without oxide of lead. An alternative method would be to apply to the porous clay, either by dabbing or dipping, a coating of "tin enamel," i.e. a composition, rich in lead, to which oxide of tin has been added, the amount of tin being increased as the enamel is required to be white and hard. The use of this bath of "stanniferous" enamel does away with the necessity for the use of slip and, by a single process, provides a dense white tint and an opaque surface on which pigment can be applied. It is not always easy to decide, without actual chemical analysis, whether the double process of slip and glaze or the single one of the tin enamel coating has been employed. Some of the older Persian



glaze is leadless ; early work is found coated with tin enamel. In later examples the pottery is coated by a white slip and a clear alkaline glaze. The use of oxide of tin as the chief whitening material may have been sporadic ; the fact that tin enamel is rather brittle and liable to damage in use may have been an early discovery, or tin may not have been always easily obtainable. It must have been derived in early times from alluvial deposits only, perhaps from the districts of Siberia or from Britain. In any case the use of a white slip coating and a clear glassy glaze seems soon to have been the method generally adopted in the Nearer East. The lustre pigment applied to the glazed or enamelled surface after it has been fired has in its composition some form of silver or of copper, or of both. In early work metallic films are, as a rule, yellow or fawn, with a fine, soft effect ; a ruddier tone is relatively rare.

When the practice of the craft is at home in Europe, literary evidence as to its methods becomes available. As judged by existing results, the technique adopted in the East and West must have been essentially similar and its consideration may therefore be deferred for a time.

The potter's art in Egypt, a country where native arts and industries still go on, regardless of dynastic changes, can never really have expired, though it passed through many vicissitudes from prehistoric days through the long course of the Dynasties and the Roman Epoch to Arab times. No fixed line can be drawn between pottery of a date just before the Arab conquest of Egypt and that of the earlier centuries of Arab rule. It would indeed seem that there



was a marked revival of native design in Egypt just before the Arab invasion and that the Moslem conquest of the country coincided with a good period in the potter's art there. This may have been due to the Coptic craftsman who had kept alive an earlier tradition and had gradually transformed designs left by the Roman conquerors of Egypt into something characteristically his own.

The Macgregor Collection, now at Bolehall Manor, Tamworth, contains a plate of the Roman period of Egyptian pottery, decorated with a design of an antelope against a background of foliage. The pattern is incised and painted in manganese on a white ground, the rim and reverse being in turquoise blue. This rare piece is not lustred, but is not dissimilar in general design from lustred ware of later date.<sup>1</sup>

When Mahomet began his career as Prophet the population of Arabia consisted of a multitude of tribes, many of whom were nomadic. It seems improbable that such men could bring any arts to Egypt beyond those common to all primitive peoples. Doubtless the ordinary crafts of that country went on as before, while the Arab encouraged them and absorbed the industrial classes into his own life and religion, educating his own artistic sense and thus developing a method and style of his own.<sup>2</sup>

A remarkable series of pottery, some of which is decorated with lustre pigment, began to come to light in Egypt some thirty years ago. From 1884 Dr. Fouquet, on settling in Cairo, noticed pottery fragments from the *Koms* or heaps of

<sup>1</sup> H. Wallis. *Eg. Ceram. Art*, I. Macgregor Collection. 1898. Pl. XXV.

<sup>2</sup> See A. J. Butler, *The Arab Conquest of Egypt* (Oxford, 1902), and his other works already cited.



rubbish in Old Cairo on the site of Fostât. The heaps were then beginning to disappear at the hands of *fellaheen* who, as is their wont on all old sites, were sifting out the earth amid which the fragments lay for use as agricultural manure (*sebagkh*). The fragments themselves were being utilized for cement in the building of the residential suburbs of Cairo, then in course of construction. The mounds were known to be of ancient origin and had been mentioned as existing in the XIII century.<sup>1</sup> They were composed of the domestic rubbish of many centuries and of the remains of ancient buildings fallen to decay, and formed two distinct groups, one to the S.W. the other to the E. and N.E. of Cairo. The first group, containing the objects of greater antiquity, lay at the head of the Delta, below the Mokattam Hills. A town had existed there from remote antiquity, but the date of its foundation and its history in Pharaonic times are uncertain. It must have been at least partly in ruins in the VII century A.D. since, after the taking of Alexandria, Amru, general of the Khalif Omar, chose its site, in 641 A.D., for the construction of Fostât, also called Misr-al-Fostât, which gradually became an important commercial emporium, a centre of culture and neighbour of Kahira (Cairo), the new official seat of government in Egypt. By degrees Fostât extended northward with a suburb, Al-Askar, while a second suburb, Al-Kataï, arose about 860 A.D., built by the first independent Moslem King of Egypt, Ibn Tulûn. Fostât was destroyed in 1168 A.D., being burnt to the ground in a fire that lasted fifty-four days,

<sup>1</sup> E. Quatremère. *Histoire des Sultans Mamelouks de l'Égypte* (trans. from Makrizi). Paris, 1837-1845.



deliberately kindled to prevent its giving cover to the Crusaders. After this burning Cairo became the true capital of Egypt, though Fostāt was partially rebuilt, to be pillaged in 1252 A.D. The Mosque of Amru, of which the original building<sup>1</sup> was erected about 641–642 A.D. on the spot where Amru set up his standard, and a part of Kasr-al-Chamāa, are probably the only present remains of the earlier town.

Thousands of pottery fragments were examined by Dr. Fouquet, who distributed specimens to the Museums of Paris, Sèvres, Rouen and Lyons, and to the Arab Museum, Cairo. Experts consulted by him followed on the same ground, and fragments from the mounds can be studied in the British Museum, mainly from the work of the Comte d'Hulst, 1889, for the Egypt Exploration Fund, and in the Victoria and Albert Museum. Dr. F. R. Martin, of Sweden, worked on the site in 1896 and private collections, as the Fouquet and Corbett in Cairo, the Guérin, Koechlin, Kelekian and others in Paris, contained notable specimens from the site from about 1900. Fostāt ware is represented in the Museums of Berlin, Leipzig, Buda-Pesth and Petrograd.

The rubbish-heaps yielded fragments of many different kinds, some probably of local make, others imported in the course of trade. Lustred fragments came from all over the site, always at a low level, generally at from two to three metres below the surface. The place of manufacture and the date of all fragments found are open to discussion. Of native make are probably all the brown and green glazed earthenware, some of which bear devices of the Mameluke rulers,<sup>2</sup>

<sup>1</sup> Restored in 1049–1172–1302, A.D.

<sup>2</sup> i.e. XIII–XV century.



or inscriptions such as "Glory to our master the Sultan," etc. The devices are incised on a pale slip, overlying a coarse red earthenware, and covered with a transparent green or brownish glaze. Some of this ware must have been made on the spot, as remains have been found of the "cockspurs," or clay tripods, on which the pottery rested during the process of firing. The lustred fragments are more difficult of classification. Pieces of a type not met with elsewhere were found in considerable number, the presumption therefore is that they were made on the spot. Dr. Martin<sup>1</sup> would assign to Egyptian make all pieces with milk-white glaze with red or golden lustre, and those with grey or brownish glaze with brownish lustre, and accepts as truly Egyptian all fragments with Kufic inscriptions, referable apparently to a period before the burning of Fostât (1163 A.D.). The lustred pottery with inscriptions seems to him the oldest of all from the site, the form of the lettering being that of the IX-X century, the period of the Kufic Korans. Crystal vases of that period with lettering of similar character are in the Museums of London, Paris, and Vienna.

The fragments have belonged to large cylindrical or pear-shaped vases, to bowls, plates, cups and cup-covers of varying shape and size. Some of the plates or dishes are bored with holes, apparently for suspension. The clay is generally coarse, the work sometimes careless, though the "lips" of vessels are often well-defined. The quality of the surface is good as a rule. In some cases it appears to be of a tin enamel, applied

<sup>1</sup> F. R. Martin. *The Persian lustre vase in the Imperial Hermitage of St. Petersburg and some fragments of lustre ware found near Cairo at Fostât.* Stockholm, 1899. Plates II, III, V, VI.



by a process of dipping, which sometimes results in a "pin-holed" surface and is over thick in such parts as the junction of foot and body. In other cases a thin slip can be discerned covered by a glassy glaze which occasionally has run down in clear drops when imperfectly applied.

As a rule the lustre is not brilliant in reflexion, generally of a pale, rather hard golden tone or of a softer yellow fawn. More rarely it is of a coppery ruby quality, or of gold with pinkish lights. Dabs of green and a careless but definite use of black occasionally appear on lustred specimens; patterns are freely drawn and applied to the back as well as to the front of examples; arabesques are not uncommon, animal and bird designs are used. One Fostāt fragment, the centre of a bowl, of a grayish-white, coarse clay, covered with a white, probably stanniferous, enamel, has a decoration of pale yellow lustre, a design of a hare with ears pricked, surrounded by foliage. (Plate i. 1.) It bears a double inscription read by Monsieur Casanova as "... made (me) in Cairo (Misr) ... in the year ...". The form of the lettering is assigned to the IX-X century at the latest. Unfortunately both name and date are broken away, but what remains is evidence for its manufacture on the spot.<sup>1</sup>

A vase, 21 cm. high, of coarse clay to which the enamel adheres with a slightly bubbled or pin-holed surface, from the collection of Monsieur Kelekian, was exhibited in Munich, 1910, and on loan at the Victoria and Albert Museum, 1917.<sup>2</sup> (Plate i. 3.) Its decoration is of a fine pale brown lustre

<sup>1</sup> Fouquet, *op. cit.*, p. 97; *Burl. Mag.* XVI, 1909, 20.

<sup>2</sup> *The Kelekian Collection of Persian and analogous potteries* (1885-1910). Paris, 1910. Printed for private circulation. Cat. No. 8.



on a creamy ground of a faint pink tinge, with medallions of foliage enclosing birds holding branches and leaves in their beaks. Judged by appearance only, the surface appears to be a tin enamel, approaching "majolica" type. The vase is said to have been found at Fostât and may have been made there, perhaps about the X-XI century or rather later. The Porcelain Museum, Sèvres, contains a bowl in somewhat similar style, assigned to the XII century, with brown lustre of greenish tone, decorated with a bird and foliage.<sup>1</sup> A bowl in the Kelekian Collection<sup>2</sup> of coarse clay with a good ivory surface of rather glassy quality is of an unusual, somewhat showy, type. It is said to have been found at Fostât and is decorated with a floral ornament in golden lustre covering the inside. The ground, reserved, forms petals which have inner markings of the lustre. It may belong to the XI-XII century and have been made at Fostât. (Plate i. 2.)

A beautiful vase, 32 cm. high, in the Fouquet Collection, of pinkish-yellow clay with an enamel, apparently stanniferous, that but imperfectly covers the foot and is much crackled, was found in Upper Egypt.<sup>3</sup> At the top of its shoulder is a well-executed design of fish, the neck has a geometrical pattern with small arabesques, the body a decoration of medallions with a band of plaited cord below, all carried out in brown lustre with "reserved" sections. It probably belongs to the X-XI century. (Plate i. 4.) With it may

<sup>1</sup> G. Migeon. *Fondation Piot*, XIII, 1906, 79, fig. 3.

<sup>2</sup> *Cat. No. 11.* On loan at S. Kensington, 1917. Compare two examples in the Kunst-Gewerbe Museum, Berlin. *Fondation Piot*, XIII, 1906, figs. 4, 5.

<sup>3</sup> Munich Exhibition, *Cat. No. 1101.* *Die Ausstellung von Meisterwerken Muhammedischer Kunst.* München, 1910. Vol. II, pl. 91 (Ceramic section ed. by Sarre and Martin), 1912.



be compared a dish, probably contemporary, on a circular foot, found in Sicily, perhaps made in Egypt, now in the Claudius-Côte Collection, Lyon. It is of gray-brown clay with a rosy cream surface. The lustre is brown with greenish lights. On a tree-top two birds are perched, with fourteen others symmetrically arranged on its branches.<sup>1</sup>

The fact that lustre pottery was made in Egypt in the XI century is evident from the account of a journey made in that country by Nasîr-i-Khusrau in 1047 A.D.,<sup>2</sup> in the time of the Fatimite Khalif al-Mustansir. He stayed for eight months on his first visit and for three on his second. "They make at Misr" (the name given both to the country and its capital) "all kinds of pottery. It is so fine and diaphanous that through the sides of a vase one can see a hand placed on its outside. They make bowls, cups, plates and other vessels. They decorate them with colours analogous to those of the stuff called Bûkalimûn, the shades change according to the position given to the vase."

The combined characteristics of translucency and decoration with lustre pigment not having been so far found in Fostât pottery, it must be assumed that this account refers to two varieties of ware, one of which had the characteristic of lustre decoration, the other that of translucency. *Bûkalimûn*, with which the metallic reflexion of lustre is compared, was a

<sup>1</sup> *Munich, Cat. No. 1110. See Rivière, op. cit., Pl. 31.*

<sup>2</sup> *Sefer-Nameh. "Rélacion du voyage de Nassiri-Khosrau en Syrie, en Palestine, en Egypte" (French trans. w. notes, ed. C. Schéfer. Paris, 1881-1897, pub by L'Ecole des langues orientales vivantes). See also Palestine Pilgrim's Text Society Diary of a Journey through Syria and Palestine by Nasîr-i-Khusrau in 1047. Trans. by G. L'Estrange. London, 1893. (Of the MSS. two are in the Brit. Mus. Add. 18. 418, Or. 1991.)*



fine lustrous silk of a "shot" variety made at Tinnis by Coptic workers and "nowhere else in the world." Five thousand looms were said to be employed. Its colours changed "every hour of the day" according to the refraction of light.<sup>1</sup> Tinnis, pillaged in 1153 A.D., was a town upon an island in what is now Lake Menzaleh.

Nasîr-i-Khusrau was a Persian of education, born at Balkh in 1003 A.D.,<sup>2</sup> a keen observer of works of art. Before arriving in Egypt he had passed through the chief cities of Persia, including Rhages, had travelled in India and dwelt at Damascus. He seems to have been conversant with the wares of Persia, Syria and even of China. The admiration he expresses at the sight of pottery decorated with lustre films implies that it was the first time that he had seen anything of the kind, and it may be concluded that, at the time of his visit in the early middle of the XI century, the making of such pottery was a well-established and characteristic industry of Egypt.

The art of glazing tiles would seem to be one native to Egypt and of remote antiquity there. The walls of one of the chambers in the step Pyramid, Sakkarah, are faced with glazed tiles, some ornamented with hieroglyphs of the Horus name and titulary of Zozer, first king of the III Dynasty, calculated to have reigned about 3000 B.C. Rameses III of the XX Dynasty, at Tell-el-Yahudiyeh, decorated the walls of his temple with faïence shewing the lotus, rosettes, birds, human figures and lions.<sup>3</sup> The Dome of the Rock (Es-

<sup>1</sup> Yacout, Vol. II, p. 603; Makrizi, trans. *Topographie de l'Égypte et du Caire*. Paris, 1853. Vol. I, p. 176.

<sup>2</sup> Died 1088.

<sup>3</sup> G. C. Pier. *Burl. Mag.* XIV, 1908, p. 120.



Sakhra) at Jerusalem fell in 1016 A.D. as the result of an earthquake, and the Fatimite Khalif of Cairo had it rebuilt, 1022-1027, using a tile decoration to take the place of an earlier covering of marble and mosaic.<sup>1</sup> Two inscriptions recorded this fact, one of which, though mutilated, still remains on the tile-work, with a date corresponding to 1027 A.D. When, some twenty years later, Nasîr-i-Khusrau sees the Dome of the Rock, he writes that the wall of the dome above the pillars is "decorated with an art so marvellous that there are few things like it." This may refer to the tile-work, and imply that the traveller was not accustomed to the sight of such a decoration in Persia. In 1261 when the Sultan of Egypt, Az-Zahir, was again repairing the Dome, he sent workmen and materials from Cairo.<sup>2</sup>

Certain tiles, decorated with metallic lustre, now in position in the wall above the *Mihrab* of the Mosque of Sidi-Okba, Kairuan, Tunisia, are from time to time cited as dating from the IX century and as evidence for the existence of a lustre industry at Bagdad as old or older than that claimed for Egypt. Monsieur Saladin still adheres to a statement, originated by him<sup>3</sup> and repeated by others, that, when the Great Mosque was enlarged by Ibrahim al Aghlab in 894 A.D., he ornamented the wall above the *Mihrab*, i.e. the recess in the interior of a mosque, pointing towards Mecca, to which the faithful turn in prayer, with lustred tiles, some of which were imported from Bagdad, others made on the spot by a potter

<sup>1</sup> G. L'Estrange. *Palestine under the Moslems*, 1890, p. 125.

<sup>2</sup> Quatremère, *op. cit.*, I. 140.

<sup>3</sup> H. Saladin. *Monuments Historiques de la Tunisie*. Paris, 1889, pp. 96, 99. Pl. XXI-XXII.



from Bagdad. Dr. Butler,<sup>1</sup> however, has pointed out that this statement rests only on a conversation between Monsieur Saladin and the Imam of the Mosque, Shaikh al Murali, whose information is derived from modern writers of no authority. Dr. Butler accepts the *tradition* assigning the origin of the tiles to Bagdad but totally rejects the date 894 A.D. as associated with it. He quotes the Arab writer Al-Bakri (1040–1094 A.D.) as evidence that the *Mihrab* and all that surrounded it were, in Al-Bakri's day, covered from top to bottom in white marble fretwork and carving. The existing marble panelling, however, reaches only half-way up the interior and above it comes a frieze of tiles. From the exterior wall the marble has disappeared entirely and has been replaced with tiles scattered over it. The *Mihrab* was obviously partly dismantled at a later date than the XI century. About 1060 A.D. the city of Kairuan was destroyed by an army of Arabs sent by the Fatimite Khalif of Egypt, and the people led into captivity. After 1060, according to Al-Bakri, the city remained deserted. Edrisi, 1154 A.D.,<sup>2</sup> testifies that in his day Kairuan was totally ruined and depopulated.

Some of the designs on the extant tiles may indicate an Egyptian origin and an early date, being not dissimilar from those on ancient Coptic textiles found in Achmim and elsewhere in Egypt, others are more akin to Persian tile-work of the XIV century and may have been placed in position as part of the work of embellishment and repair of the mosque, ordered in 1347 A.D. by Abd al Hasan al Marmi.<sup>3</sup> Nasîr-i-

<sup>1</sup> *Burl. Mag.* XII, 1907, 48.

<sup>2</sup> *Déscription de l'Afrique et de L'Espagne*, ed. Dozy, 1866; ed. Blazquez, 1901.

<sup>3</sup> As mentioned in the *Khoullassat of El Messaoudi*, a writer of the XIX century.

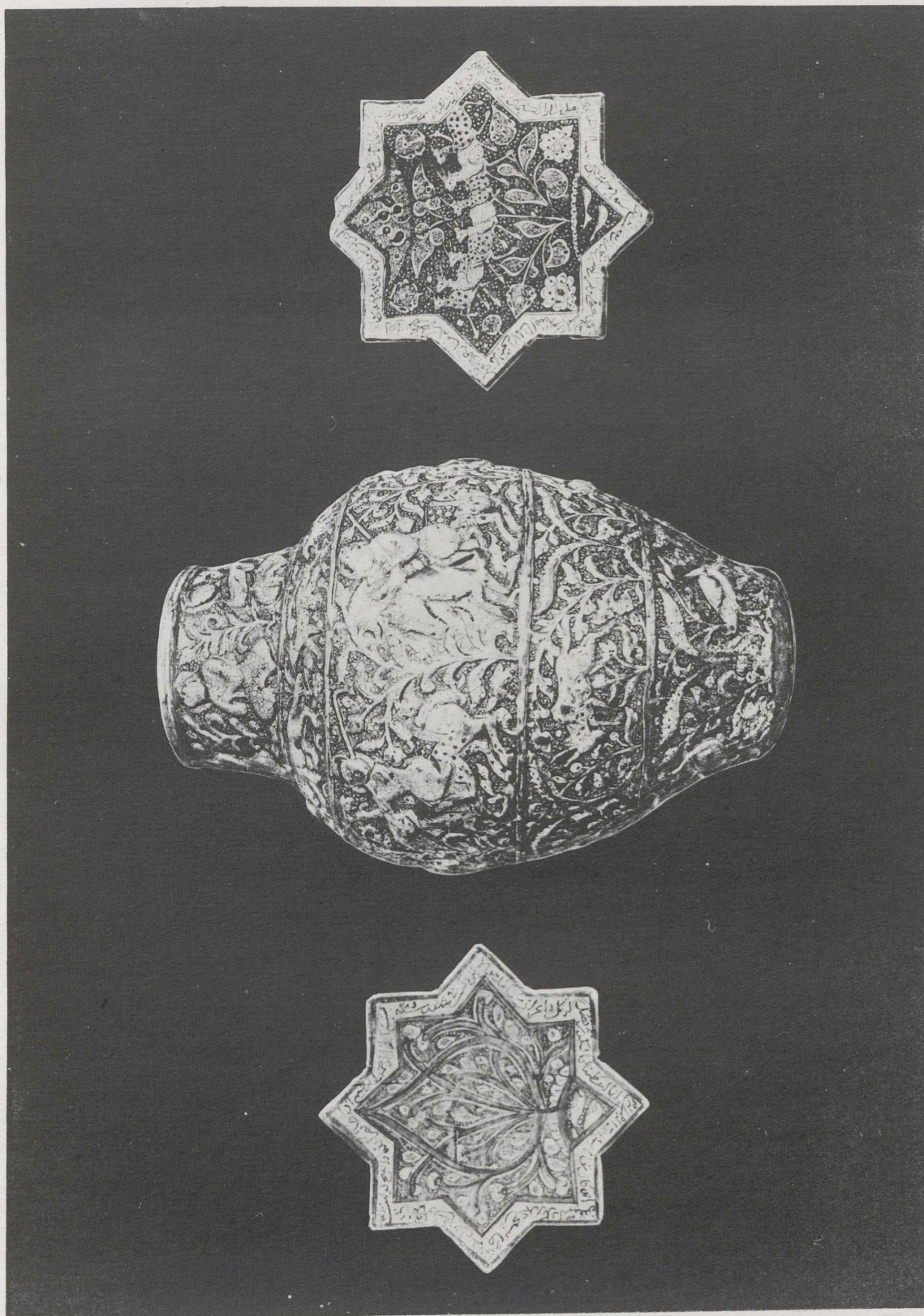


Khusrau mentions a trade existing in his day between Egypt and Persia: "The fine woollen stuffs imported into Persia and called *Misry* all come from Upper Egypt." It may well have been that the craft of lustred pottery originating by the Nile, travelled by ordinary trade routes to Persia, Mesopotamia and Syria, and there developed at a time when the industry in Egypt must have suffered by the destruction of Fostât in 1168.

By the end of the XII and beginning of the XIII century a splendid style, one of the greatest achievements of the potter's craft, had been attained in Persia, in which all varieties of lustre technique were at command. Persian lustre has a noticeably brilliant metallic reflection with a predominance of green and rosy lights. Tiles, wall-decorations and vases of the period are of remarkable beauty and often bear, like contemporary Persian metal-work, religious inscriptions and invocations of blessing. Dates are but rarely found except on tiles, an exception is a jug, in the Godman Collection, one of the earliest dated pieces.<sup>1</sup> It has a bottle-like body and a narrow neck, expanding upwards, is covered with a cream-coloured, apparently tin, enamel and decorated in brown lustre with ruby and golden lights. A design of open plaited bands contains the inscription, the spaces between the bands being filled with flowers. The inscription is read, "I am wandering in the desert separated from my well-beloved, I write these words on this vessel that they may be a remembrance of me, in the year of the Hijra

<sup>1</sup> *Godman Coll.*, LXXV, 483, *B.F.A.* 1907. Case C. 8, *Cat.* Pl. VIII.





5. STAR TILE. PERSIA. VICTORIA AND ALBERT MUSEUM

6. VASE. PERSIA. HERMITAGE MUSEUM, PETROGRAD

7. STAR TILE. PERSIA. GODMAN COLLECTION



609 (=1212. A.D.),<sup>1</sup> trusting that she of whom I dream evermore may refresh herself by putting this pitcher to her lips ; that she will recognize my writing and think of me and take pity on my love."

Persian star and cruciform tiles, with or without relief, intended to be built up together mosaic-wise, are of exceptional beauty and shew great technical dexterity. The cruciform variety is found in turquoise blue and in cream decorated with lustre, to be used together. Early star and cross pieces of small size with figures in lustre have a geometrical border, symbolic designs as of hares, typifying long life,<sup>2</sup> cypress trees and borders of Persian poetry. Such tiles were used, presumably, for secular buildings. A star-shaped lustred tile,  $6\frac{3}{4}$  in. diam., shewn at the Burlington Club, 1885,<sup>3</sup> with two leopards amid scrolls and arabesques and a margin of Persian verses, bears a date equal to 1217 A.D.

Star and cross tiles with lustred surface in the Preece Collection were found at Damaghan, Veramin, near Teheran, and obtained from M. Richard in Teheran. They formed part of a panel of thirty-six tiles among which was one with the date 618 A.H. (=1221 A.D.). An eight-pointed star tile in the same collection, defaced by a bullet, found on the island of Karak, in the Persian Gulf, in a mosque that was originally a Christian church, is dated 732 A.H. (=1331 A.D.). A tile in blue with yellow lustre in the Victoria and Albert Museum<sup>4</sup> is dated equal to 1291 A.D. (Plate ii. 5.) A star tile

<sup>1</sup> For table of Hijra dates consult S. Lane Poole, *The Story of Cairo* (Mediaeval Towns Series). London, 1902, p. 323.

<sup>2</sup> As *B.F.A. Club*, 1907. Table Case 3, 111; *Cat.* Pl. VII.

<sup>3</sup> *B.F.A. Club*, 1885. *Cat.* No. 1472\*.

<sup>4</sup> *V. & A. Mus.* 29-1899.



12½ in. diameter, of about 1263 A.D. in the Godman Collection<sup>1</sup> from Veramin, shews a herd of seven antelopes tripping across the centre. Plants are represented above and below, the ground is vermicular, at the bottom are two fishes. The border has a long inscription from the Koran. (Chap. 87.) All is in a reddish-brown lustre with ruby lights and without relief. (Plate ii. 7.) Conventional designs, with a border of inscription from the Koran<sup>2</sup> occur on star and cross tiles, generally on those of the larger size. Half-star tiles, originally so made, are occasionally found both in the turquoise and lustred varieties, and were probably used to finish off a line of dado-work with a serrated edge or to fill in corners of a panel of tiles. Glazed lustred spandrils to fill in spaces above large slabs are not uncommon.<sup>3</sup> Large angle-pieces<sup>4</sup> are more rare.

One of the glories of the Preece Collection was a *mihrab* (9 ft. 4 in. × 6 ft.) exhibited at the Victoria and Albert Museum, 1905, and at the Vincent Robinson Galleries, 1913, from the Masjed-e-Maidān, Kashān in the Irak Ajemi. It is probably not truly a *mihrab* but a memorial of the re-conquest of their city by the Persians in 1224 A.D. It was seen in position by Madame Dieulafoy, about 1886.<sup>5</sup> It is composed of a large number of tiles, specimens of which were removed by degrees and offered for sale all over Persia. Many of them were recovered tile by tile by Mr. Preece ;

<sup>1</sup> *Godman Coll.*, IV, 468, *B.F.A. Club*. 1907. Frame I.

<sup>2</sup> As *Godman Coll.*, XVIII, 164.

<sup>3</sup> As *V. & A. Mus.*, 724, 465. 1888.

<sup>4</sup> As *Godman Coll.*, XXIII, 404-406. Height 16½ in., 17 in.

<sup>5</sup> J. Dieulafoy, *La Perse, La Susiane et La Chaldée*. Paris, 1887, p. 206. The wood-cut there gives a false impression of size, the man being too small in proportion to the slab.



two, exported about 1887, are still in a private collection in London. Negotiations for the sale of the main portion extended over twenty years. The tiles are moulded in relief, and painted in blue and turquoise with golden and brown lustre of reddish reflexion on a creamy ground that may be of tin enamel. There are many varieties of tone in the piece due, doubtless, to the firing of the tiles at different times. The design is of a pointed arch enclosed by two doorways, one inside the other, with semi-cylindrical columns and capitals. The spandril and upper portion of the arches are moulded in bold scrolls of arabesques. The columns have no relief, but are painted in lustre with interlacing arabesques reserved in white. The inner and outer inscriptions of the surrounding border are from the Koran, in Kufic and Karmati characters, the intermediate ones in Neshky, on large concave tiles with raised and moulded arabesques. The background of the whole is covered with smaller white foliage patterns, reserved in a lustred ground which is further etched with tiny scrolls. In the bottom main border on the left is a cryptogram stating that it was "written at the end of Safar, year six hundred and twenty-three, the work of Al Hasan son of Arab Shah." This year is contemporary with 1226 A.D., but, as numerals used in decoration are not always carefully formed, the date given has also been read as 629 (= 1231 A.D.). The earlier date is, however, generally accepted. (Plate iii. 8.)

With this piece may be compared a monumental tablet, over 6 ft. high, composed of three massive earthenware slabs, each 2 ft. square, commemorating Sadeh Husain, 4th Imam



of Shiah, who died A.D. 714, great-grandson of Ali, son-in-law of Mohamed.<sup>1</sup> Of the slabs the top and bottom ones were brought to England by Murdoch-Smith about 1875, the central one, imported in the course of trade in 1885, was found to belong. The composition is in the form of a door in relief, within and around which the genealogy of the deceased, with extracts from the Koran (Ch. II), are given in blue Neshky characters. The interstices are filled with white flowerets on a lustred ground. The piece is not dated but, judged by its style and caligraphy, seems to belong to the earlier XIII century. It was probably erected to replace an earlier memorial.

Decoration in relief combined with lustre appears on the famous vase, probably of the earlier XIII century, 79 cm. high, now in the Imperial Hermitage, Petrograd, purchased by the Emperor Alexander III from the Basilewsky Collection. (Plate ii. 6.)

The body of the vase is decorated in four bands separated from each other. The band nearest the bottom has birds, the next hounds pursuing a deer, the next men walking and on horseback wearing tunics, boots and aureolated caps, and carrying curved sticks, the next a frieze of hounds, deer and panthers. Round the neck of the vessel is a company of aureolated men sitting on the ground playing the harp. All is in low relief, the spaces between the figures being filled with plant forms in golden-brown lustre on a white ground of greenish tone. With it may be compared a tile ( $12\frac{1}{2}$  in. square) probably contemporary, from an old castle in Mazan-

<sup>1</sup> *V. & A. Mus.*, 1821-1821b-76.



deran,<sup>1</sup> with a freize of animals at the top. Below is a representation of King Bahram V, "Bahram the hunter," of the Sassanian dynasty, riding on a camel, shooting an arrow at an antelope in the corner, while a lady seated behind him plays nonchalantly on the harp. (Plate iv. 11.) The figures are in relief touched up with varying shades of blue on a background of lustre. The story goes<sup>2</sup> that the king, proud of his skill in archery, wished to shew it off before a favourite wife. He sped, therefore, with her on his camel to the plain, found an antelope asleep and shot it with such precision as to graze its ear. The awakened animal tried to brush away the annoyance with its foot, whereupon another arrow transfixed the hoof to its horn. The lady, who was expected to be impressed by the feat, coolly remarked, "Practice makes perfect," for which want of appreciation the disgusted king ordered her to the mountains to perish.

At the Burlington Club Exhibition,<sup>3</sup> 1907, was an early eight-pointed star-tile in golden lustre with blue and turquoise, without relief, lent by Don G. J. de Osma. On it was represented King Feridun mounted on the cow by which he was suckled in infancy, preceded by the blacksmith Kava, who helped in his restoration to the throne, carrying his flag, the blacksmith's leather apron, hoisted as a standard of revolt, which became the standard of Persia. The king is followed by the captive tyrant Dahak with two snakes growing from his shoulders, being led away to Mount Damāvand, on the confines of Mazanderan.

<sup>1</sup> *V. & A. Mus.*, 1841-1876. H. Wallis. *Persian Ceramic Art*, 1894. Pl. XXVI.

<sup>2</sup> Sir J. Malcolm. *History of Persia*, 1829. I, 94.

<sup>3</sup> *Frame 3. Illust. Cat.*, Pl. X.



Such tiles probably belonged to wall-decorations carried round rooms and telling some continuous story. A tile of the Kelekian Collection<sup>1</sup> shews two warriors with clubs and shields accompanying a third, perhaps King Feridun, who rides on a cow. The figures have circles reserved round their heads. The work is in relief with pale blue and green, combined with golden lustre. Above, amid foliage, are three leopards, no doubt to indicate a hunting district, as on the Bahram tile, a convention akin to the shorthand of Greek vase-painting where a tree indicates a forest or a column stands for a house. Below is an inscription of four Persian verses. Occasionally such tiles represent animal scenes only, as on an early example in the Victoria and Albert Museum,<sup>2</sup> where a tiger leaps on a calf. In that case two blues, lapis and turquoise, are used on a floral background of golden lustre.

The technique of Persian lustre work does not seem to have undergone much alteration for some years. A star-shaped tile from Rhages, with a date equal to 1262 A.D., shewn by Mr. Godman at the Burlington Club, 1885,<sup>3</sup> was not very different from the one already mentioned with a date equal to 1217 A.D.<sup>4</sup>

The Preece Collection contained a memorial tablet<sup>5</sup> (5 ft. × 2 ft. 3 in.) from Kum, 80 miles S.S.W. from Teheran, a great necropolis and place of pilgrimage, as it contained the

<sup>1</sup> *Munich Catalogue*, No. 1275.

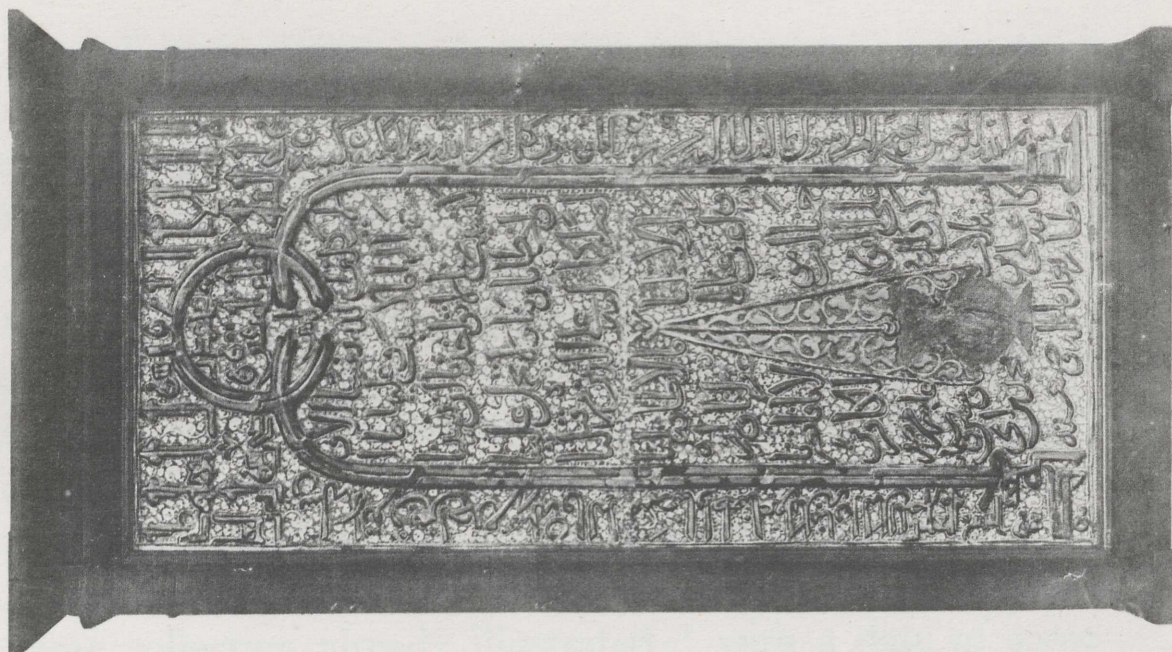
<sup>2</sup> No. 543-1900.

<sup>3</sup> *B.F.A. Club*, 1885, No. 33. *Cat.* Pl. IV.

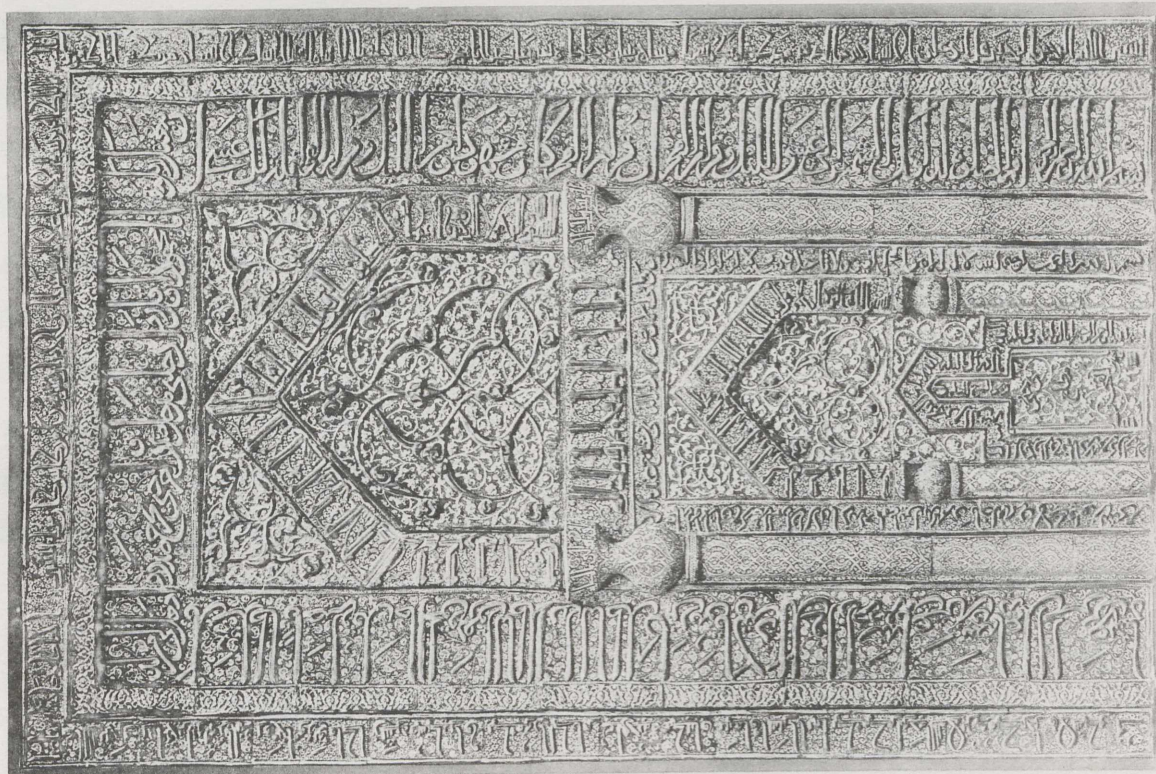
<sup>4</sup> *B.F.A. Club*, 1885, No. 147\*. *Cat.* Pl. VI.

<sup>5</sup> *Cat.* Ex. Vincent Robinson Gallery, May, 1913, No. 2, *B.F.A. Club*. *Cat.* 1907, Frame 10.





9. TABLET. KUM. PREECE COLLECTION



8. MIHRAB. KASHAN. PREECE COLLECTION



shrine of Fatima, sister of Reza, the 8th Imam. The tablet is formed of two large slabs moulded in relief and painted in blue, turquoise and lustre. The design is of a broken arch springing from the inscription capped by a broken circle. In the centre was modelled a lamp, now broken away. The whole of the ground within and without the arch is covered with inscriptions from the Koran. It is signed by the artist Ali-ibn-Muhammad and dated 663 A.H. (=1264 A.D.). The ground is entirely covered with floral scrolls in golden lustre. (Plate iii. 9.) There is but little noticeable difference of technique between this example and the *mihrab* from Kashān of the same collection already illustrated;<sup>1</sup> with a date of some forty years earlier. The Victoria and Albert Museum<sup>2</sup> has a glazed and lustred wall tile, with arch and hanging lamp in the style of the Kum tablet, and the date 667 (=1269 A.D.).

Objects of beauty in Persian lustre are the spittoons, no doubt useful in saving the carpets of XIII century Persia. One such now in the Godman Collection,<sup>3</sup> from the Richard treasures, is decorated with brilliant gold-brown lustre on a white ground. (Plate v. 12.)

As a rule, as time goes on, Persian lustre tends to be brown rather than golden. Occasionally pieces are seen<sup>4</sup> in which pale golden and deep brown lustre occur in combination. This may mark a period of transition, just as, in Greek pottery, the black-figured and red-figured styles are found on opposite sides of the same vase. In the example noted

<sup>1</sup> Plate iii. 8.

<sup>2</sup> *V. & A. Mus.* 1519-1876.

<sup>3</sup> *Godman Coll.*, XII, 319.

<sup>4</sup> As one in possession of Messrs. V. Robinson. No. 3542-1916.



the golden lustre is, perhaps, more carelessly applied than the brown.

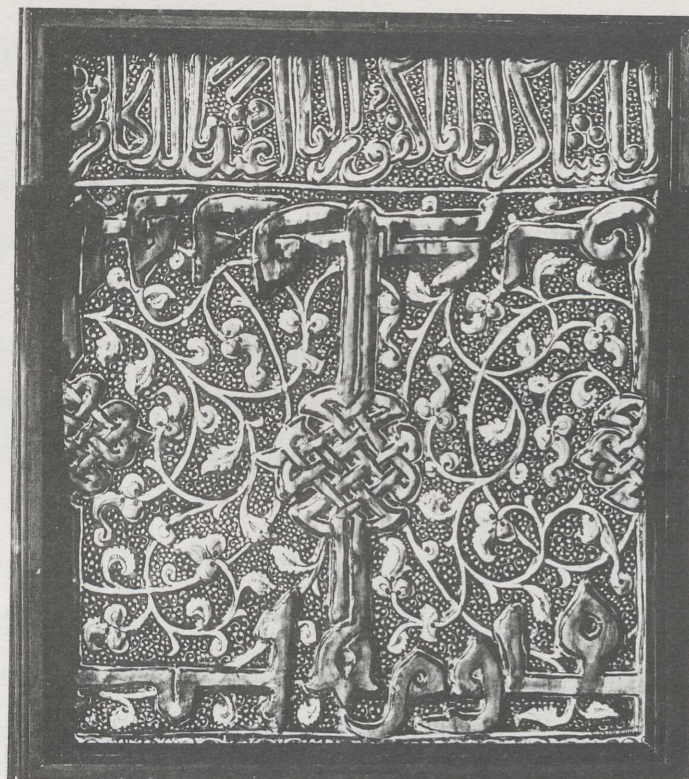
In the later XIII and early XIV century wall-tiles tend to increase in size, are square or oblong, and bear great letters or decoration in relief in deep blue. Mr. Salting lent a fine frieze tile (24 in. by 19½ in.), early XIV century work, to the Burlington Club, 1907,<sup>1</sup> with ornament in relief, painted in golden brown lustre and blue with touches of green. The main design is of an ornamental Kufic inscription in blue, joined by interlacing vertical lines with an elaborate knot in the middle: the field is covered with bold scroll-work in white touched with green and lustre on a lustre ground with vermicular patterns in white. Above is a border of blue Neshky writing in relief on a similar ground. (Plate iv. 10.) The Godman Collection<sup>2</sup> has four tiles of similar design with a paler blue and rather less elaborate work. The inscription is *Salaam* repeated on each tile. The British Museum has fine plaques with raised letters in blue on lusted floral backgrounds, with dates equal to 1305–1310 A.D.

Although the conquests of the Mongols began about 1220 A.D. and set Chinese influence at work on Persian soil, the Persian potter long retained his own characteristic methods and was slow to adopt foreign ways. Chinese artisans were introduced into Persia by Ghengis Khan as early as the XIII century. A trace of Chinese methods seems to be the occasional use of indigo instead of lapis blue on Persian pottery, as on a fine deep bowl in the Godman

<sup>1</sup> *B.F.A. Club*, 1907. Frame 7. *Cat.*, Pl. V. Now in *V. & A. Mus.* Salting Bequest No. 1193.

<sup>2</sup> *Godman Coll.*, XX., 148, and H. Wallis, *Persian Ceramic Art*, 1894. Pl. I.





10



11

10. TILE. PERSIA. VICTORIA AND ALBERT MUSEUM. (SALTING BEQUEST)

11. TILE. PERSIA. VICTORIA AND ALBERT MUSEUM



Collection,<sup>1</sup> where a tree and shrubs, of Chinese design in blue outlined with golden lustre, growing on bridges and on a waved line across the middle, form the central decoration surrounded by a band of chain pattern. The side designs are in lustre except some large blue leaf-like ornaments, outlined and decorated in golden colour. Round the rim are roughly drawn houses in blue alternating with golden flowers. (Plate v. 13.)

About 1587-1629 Shah Abbas brought Chinese potters to Ispahan. At this period bowls with an outside decoration in blue are decorated inside with sprays of lustred foliage. Bottle-shaped vases often have the body divided into panels the ground of which is alternately blue and white with ornamentation in deep golden lustre. A lustred plate from Tabriz in the Kelekian Collection,<sup>2</sup> assigned to the XVI century, has a decoration of brilliant brown lustre reflecting rosy tints. The design of palm and locust-tree branches is freely drawn and not of Chinese type, while its clear white paste and glassy glaze suggest an emulation of Chinese ware. (Plate v. 14.) The Godman Collection<sup>3</sup> contains a Persian dish with a white ground and a pattern of Chinese type on its rim, in indigo blue, which is also used for the Chinese square mark in the centre. The four ornaments of the rim are blue-black, surmounted by lustre. The central decoration, a good deal rubbed, is in pale golden and ruby lustre of XVII century Persian type. The back has a cobalt blue ground with alternate plant and quatrefoil

<sup>1</sup> *Godman Coll.* V, 228.

<sup>2</sup> *Cat.* No. 88. Compare *V. & A. Mus.*, 2552-1876, 986-1882, etc.

<sup>3</sup> *Godman Coll.*, XI, 190.



designs filled in with cross-hatching in lustre. (Plate v. 15.)

Persian writers refer in terms of respect to the art of the Chinese potter, and Persian lustred ware of the XVII century often shews a pronounced Chinese influence, for example, the tall, upright Persian bottle in soft paste porcelain, with vitreous glaze, with varied opalescent lustre on dark blue, of the Wallis Collection,<sup>1</sup> on the bottom of which a date equal to 1673 A.D. has been discovered. A definite fashion of the Shah Abbas period is the class of lustred ware known as Persian *porcelain*, *semi-porcelain*, or *semi-faïence*, of which examples are to be found in most collections. By analysis<sup>2</sup> its paste appears to be composed of pipe-clay and glass. The ground tone is clear white or ivory, lustre is used in panels or as an all-over design. The usual forms are slender-necked bottles, bowls and cups. The phoenix, hoopoe, dragon and other creatures appear, with an occasional hare. The general effect of the decoration is confused, but redeemed by agreeable colouring. (Plate v. 16.) There is no evidence that the Chinese potter adopted the practice of lustre technique in China itself. The only type of glaze found by experiment<sup>3</sup> to be antipathetic to lustre processes, being impermeable to the stain of silver or copper at the low temperature necessary to successful lustre firing, is the felspathic glaze of hard-paste porcelain. This may be the reason why the Chinese did not adopt lustre as a decoration on their ware.

Among the less well-known places from which Persian

<sup>1</sup> H. Wallis. *Typical Examples*, 1893. Part I, Pl. II.

<sup>2</sup> W. Burton, 1907.

<sup>3</sup> W. Burton.





12



13



14



15



16

12. SPITTOON. PERSIA. GODMAN COLLECTION

13. BOWL. (SHOWING CHINESE INFLUENCE)  
PERSIA. GODMAN COLLECTION

14. PLATE. TABRIZ. KELEKIAN COLLECTION

15. DISH. (SHOWING CHINESE INFLUENCE)  
PERSIA. GODMAN COLLECTION

16. BOWL. (SEMI-PORCELAIN) PERSIA. BRITISH  
MUSEUM



lustre has reached Europe is Astāneh, considerably to the south of Teheran, whence Mr. Preece, some forty years ago, obtained pottery of an obviously early period, though no dated piece seems to be known from the site. The style is already well-developed and must have a considerable art-history behind it. Mr. Preece's specimens included part of a large vase, with ivory ground, on the upper portion of which figures and arabesques are painted in a pale golden lustre with greenish lights, the lower portion having a delicate scroll design. Neck and handle are missing. Two portions of smaller vases of similar character came from the same place.<sup>1</sup> (Plate vi. 17.)

A famous site is Rhages, Rei or Rey, six miles south of Teheran, later called Europus or Arsacia, the "Rages of Media," where dwelt Gabael, son of Gabrias, with whom Tobit left ten talents, which his son Tobias went to reclaim.<sup>2</sup> The place was already flourishing under the Sassanian kings, and was at the height of its splendour under the Khalifate of Mansour, aspiring to rival Bagdad. It was visited by Yacout the Arab geographer in 1221 A.D. shortly after its destruction by Ghengis Khan. Its walls were then intact, though two-thirds of the houses were destroyed. Oriental historians say that 700,000 inhabitants were slain at the taking of the city, but the place was probably never entirely without inhabitants. It attempted a revival of former glories, but was suppressed as a city of the first rank by Veramin, which became the chief town of the province and a seat of scholastic

<sup>1</sup> V. Robinson Exhibition *Cat.*, 1913. Nos. 106, 107, 108.

<sup>2</sup> *Book of Tobit* iv. 1.



learning. Rhages was destroyed by Tamerlane in 1404 A.D. After each devastation it was rebuilt on its former position but with a reduced circumference; the site is not yet fully explored, a systematic exploration, proposed by the French Government, was postponed, 1914, at the outbreak of war. In July, 1914, rumours were rife in Paris that exploration, at sixty feet below the present surface, in the rubbish-pits and wells of the earliest houses, had yielded results, with dates of the middle of the X century, revolutionary in the history of ceramics. It was not clear that any of the specimens found were lustred. A long range of date is evidently possible for pottery from the place. Most of the examples already known are said to come from the older, outer, ring of the site but are not necessarily of a date prior to the destruction of 1220, since the pottery industry seems to have survived that crisis. As already noted a tile, said to come from Rhages, bearing a date equal to 1262 A.D. is very like one from the site with a date equal to 1217 A.D.

A bowl from Rhages in the Kelekian Collection<sup>1</sup> is considered by its owner to belong, not improbably, to the XI century. Its decoration is polychrome with flecks of rosy lustre on the robes of a king and six other persons represented. The early date assigned to the piece, which is skilfully executed, rests on the style of the inscription, which is in Kufic lettering. The work is simpler than that of typical Rhages ware assigned to the XIII century.

The Godman Collection<sup>2</sup> has a tazza of the XIII century,

<sup>1</sup> *Cat.* No. 22.

<sup>2</sup> *Godman Coll.*, I, 368. Rivière, *op. cit.*, Pl. 33. H. Wallis, *Persian Ceram. Art*, 1891. Pl. III.





17. POTTERY FROM ASTĀNEH, PERSIA. FORMERLY IN PREECE COLLECTION



from the Richard Collection, found at Rhages in 1871. The upper edge is slightly gadrooned, the ground cream-colour, the lustre brown with pale lights. Two hares are shewn *addorsed* with a tree between them on which is a bird. The tree and bird are repeated on other pieces and on Veramin tiles of the same period. The Kelekian Collection<sup>1</sup> has a XIII century Rhages bowl representing twenty-four persons round a cypress on which is a bird of similar type. (Plate vii. 18). Fish appear below to denote a marine or river scene, birds above indicate the sky. Three inscription borders are worked into the decoration; the faces are of the usual doll-like kind, the lustre is ruby-brown, two accidental turquoise spots are in the centre. On the back is a large leaf pattern. From Rhages come fine examples of the early XIII century of bowls on a foot, in a gray-white clay and cream surface, with golden lustre and lapis blue in panels, lustre over blue and lustre on cream alternately, with golden lustre ribs between.<sup>2</sup>

Messrs. Larkin possessed a dish of early XIII century type,<sup>3</sup> decorated in brown lustre on a cream ground, representing a saddled horse behind which stand five figures, apparently female. A waiting groom crouches at the horse's head. Below in a pool, indicated by fish, a lady swims on her back. (Plate vii. 19.) Two rows of inscription are on the inside rim, one on the outside.

<sup>1</sup> *Cat. No. 22.*

<sup>2</sup> As *Godman Coll.*, II, 362. *Rivière, op. cit.*, Pl. 34, originally octagonal, now broken. An octagonal bowl of similar type in the possession of Messrs. Garabed, London, 1916, was said to come from Rhages.

<sup>3</sup> *Rivière, op. cit.*, Pl. 35, there assigned to Rhages, stated by Messrs. Larkin to come from Karaghan, N.W. of prov. of Irak-Ajemi.



The figures on Rhages lustre ware are sometimes crowded together in a way recalling the work of Persian miniaturists. On a XIII century lustred dish, 42 cm. in diameter, painted in shades of brown lustre, in the Kelekian Collection,<sup>1</sup> no less than forty-one warriors appear in procession with a veiled lady in a tent in the centre and elephants in the fluted curves of the border.

The clay of Rhages ware, lustred and unlustred, is usually yellow or dingy white; some specimens, said to come from the site, are of a hard white clay of rosy tone. One such, in the Kaiser Friederich Museum, Berlin, bears a bird in brown lustre on a cream surface. Another in the Kelekian Collection<sup>2</sup> has greenish yellow lustre on cream with two spots of blue, and shews a mounted sportsman knocking down birds with a stick. (Plate vii. 20.)

Among Rhages fragments in the British Museum is one with a trace of that Greek influence occasionally to be found in Persian Art, a Medusa head with lolling tongue as the central lustre decoration of a bowl.<sup>3</sup> Specimens from Rhages are sometimes moulded in animal form; a seated lion from the Kelekian Collection,<sup>4</sup> assigned to the XII-XIII century, bears pale golden lustre on cream.

A site, rich in results, where excavation has been going on intermittently since 1905, is Sultanabad in the Irak-Ajemi, built by Feth-Ali-Shah, to the S.W. of Kum, near the ruins of the ancient Sultanieh. A Sultanabad bowl in the

<sup>1</sup> *Cat.* No. 27.

<sup>2</sup> *Coll.*, No. 136, not in Catalogue. 1910. Rivière, *op. cit.*, Pl. 44.

<sup>3</sup> Fragment in drawer. Table case. B.M.

<sup>4</sup> *Munich Catalogue*, No. 1174. Sarre and Martin, *Meisterwerke*, II. Pl. 103, at V. & A. Mus. 1917.





18



19



20



21

18. BOWL. RHAGES. KELEKIAN COLLECTION

20. DISH. RHAGES. KELEKIAN COLLECTION

19. DISH. PERSIA. IN THE POSSESSION OF  
MESSRS. LARKIN, NEW BOND STREET, LONDON

21. BOWL. SULTANABAD. KELEKIAN COLLECTION



Kelekian Collection,<sup>1</sup> with the seated figure of a bearded potentate, has brown lustre in a decoration of blue and green on a grayish ground glaze, and bears on the back the date 624 A.H. (=1226 A.D.). Fish appear both above and below the figure and may indicate that the scene is on an island or amid lakes. (Plate vii. 21.)

The surface of Sultanabad ware is usually thin and "tight" in type, akin to that of the Astāneh specimens; an exception from the site is an *albarello* in the Kelekian Collection<sup>2</sup> which, judged by its general character and the simplicity of its decoration, is probably early. It bears a sea-green glaze, imperfectly covering the clay and running down in thick drops. (Plate viii. 22.) Some Sultanabad pottery tends to become monotonous in decoration, but fine work, especially in the depiction of animals in motion, occurs. An oblong XIII century tile with brown lustre giving copper and rose reflexions, from the place,<sup>3</sup> represents a deer and hound in relief against a foliage background. It was probably one of a hunt series disposed round a room. Inscription borders are at the top and bottom.

Hamadan, also in the Irak-Ajemi, probably built over the ruins of Ek-batana,<sup>4</sup> is credited with specimens of lustre ware of about the XIII century. The place prospered till its destruction in the XIV century. The ware is usually thin, the drawing of the figure, generally seated, is sometimes careless. The Louvre has a cup, of unusual kind, from the place with brown lustre inside and a reverse of cobalt-blue.<sup>5</sup>

<sup>1</sup> Cat. No. 39.

<sup>2</sup> Cat. No. 9.

<sup>3</sup> Kelekian Coll., Cat. No. 60.

<sup>4</sup> Agbatana of Hdt. i. 98.

<sup>5</sup> Rivière, *op. cit.*, Pl. 75.



Monsieur Kelekian has an interesting example from the site,<sup>1</sup> a bowl with fluted rim and eight convex panels decorated with light brown lustre on a white ground. In each panel a small seated figure is framed in arabesques, which are continued in the lower part of the piece.

A XIII century bottle in the same collection<sup>2</sup> from Daghestan in the Caucasus, has eight upright panels painted with birds and scrolls in cobalt blue and brown lustre. The birds are reserved in the ground glaze against a setting of applied colour, the scrolls are lustre on blue.

In Kermān, in 1895, Sir Percy Sykes obtained many fine tiles with lustre decoration, dug from the ruins of the castle there. An irregular fragment of a large vase,<sup>3</sup> with the figure of a bending man, is in the style of the Basilewsky vase in Petrograd already noticed.<sup>4</sup>

One of the earliest sites to yield lustred pottery in any considerable amount to Europe, from about 1885, was Rakka in Syria, a dependency of Bagdad, on the left or north bank of the Euphrates, at the confluence of the Bilis and Euphrates, between Aleppo and Bagdad. It was the site of Nicephorium, founded by Alexander the Great, who crossed the Euphrates at that point before the battle of Arbela. It was the site also of Kallinikon, built in the III century B.C., and of Constantinopolis and of Leontopolis which followed. Haroun-al-Raschid dwelt there in the IX century in a palace of his own building. Dr. Sarre, who visited the site in 1907, states that such pottery finds as have reached Europe and America from

<sup>1</sup> *Cat.* No. 44.

<sup>2</sup> *Cat.* No. 78.

<sup>3</sup> *Sykes Coll. MS.*, *Cat.* No. A. 27.

<sup>4</sup> Plate ii. 6.





22



23



24

22. ALBARELLO. SULTANABAD. KELEKIAN COLLECTION

23. VASE. RAKKA. KELEKIAN COLLECTION

24. ALBARELLI. SYRIA OR EGYPT. GODMAN COLLECTION



the spot come from the crescent-shaped site of a city in the western corner of which lies the little modern town. The most remote date of this city is given on the ruin of a large mosque built, according to its inscription, in 561 A.H. (=1165 A.D.) by Nur-al-Din-Machmud, ruler of Mossul and Syria. This city seems to have been destroyed in 1259 A.D. by the Mongols on their march from Bagdad to Aleppo under Khulagu Khan. The older Rakka, seat of Haroun-al-Raschid, lies, according to Dr. Sarre,<sup>1</sup> further to the east, and no excavation had been undertaken amid its ruins to November, 1908. Of the finds in the younger district of Rakka, where excavation by natives has been going on for years, some of the commonest are of the kind published by Dr. Pier,<sup>2</sup> and assigned to the IX century. Dr. Sarre would give them to the XI–XII centuries. Monsieur Macridis has also conducted some work on the Rakka site of which the results are, from 1906, in the Stamboul Museum.

The glaze of Rakka specimens is one that often runs down in thick drops of clear greenish glass; the lustre is reddish-brown of wine-lees or "aubergine" tone, blue is often introduced. From the number of "wasters" noticed on the site it is evident that pottery was made on the spot. A fine vase of perhaps the XII century from Rakka in the Kelekian Collection<sup>3</sup> has a surface of sea-green glaze, imperfectly covering the clay from which it hangs in drops, decorated with the

<sup>1</sup> *Burl. Mag.* XIV, 1909, 388.

<sup>2</sup> *Burl. Mag.* XIV, 1909, 120, figs. 1–2. For other pieces assigned to Rakka of Haroun see Migeon, introduction to Rivière, *op. cit.*, p. 3, fig. 3 (Gulbenkian Coll.); Pl. II (Mutiaux Coll.); Pl. III (Godman Coll.), etc.

<sup>3</sup> *Cat.* No. 35.



red-brown lustre characteristic of the place and three bands of bright blue with floral medallions and Arabic characters. (Plate viii. 23.) A contemporary *albarello* from Rakka in the same collection<sup>1</sup> has a touch of rose lustre in its red-brown decoration of vertical panels of leaf and scroll pattern, separated by blue stripes.

Damascus is sometimes considered to be the original home of lustre and, as might be expected, much beautiful Moslem pottery comes from the place, conquered by the Arabs, 632 A.D., and capital of the Khalifate after the troubles consequent on the murder of Ali, 41 A.H. (=661 A.D.). Mecca remaining in the hands of the legitimate dynasty. Damascus was besieged by the Crusaders, 1148 A.D., taken by Tamerlane, 1401, and by the Turks, 1516. Among fine Damascus specimens is a vase in the collection of the Comtesse de Béarn, exhibited in Paris, 1903.<sup>2</sup> It is assigned to the XIV century and decorated in blue with golden lustre on a cream ground in a linear pattern derived from Arabic lettering, amid tendrils and arabesques. It bears a frieze of inscription in floreated characters read, by Monsieur Max van Berchem, as "made for Asad of Alexandria (or Alexandretta) by Yusuf at Damascus."

Certain pieces of later XIII or early XIV century lustred pottery are classed as Syrian or Egyptian. Their entire surface is covered with an intense blue glaze on which a decoration of bronze-green lustre is found. The type is rare. Two examples, once in the Fortnum Collection, are

<sup>1</sup> *Cat.* No. 36.

<sup>2</sup> G. Migeon. *Exposition des arts musulmans au Musée des Arts décoratifs.* 1903. Pl. 30, 2.





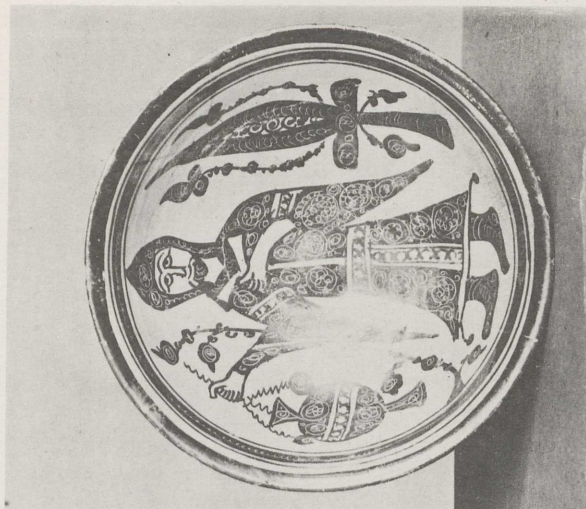
25

25. FRAGMENT, FOSTÄT. VICTORIA AND ALBERT MUSEUM



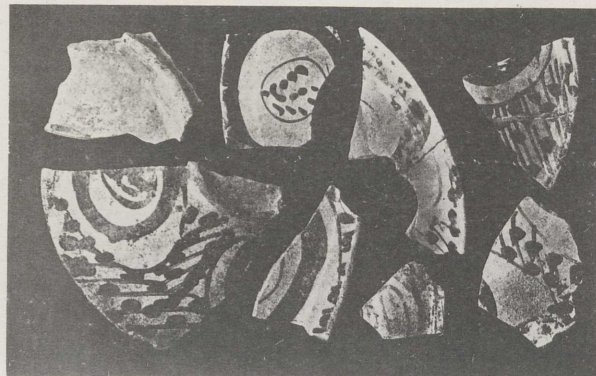
26

26. THE "FALKNER" VASE. SYRIA OR EGYPT. VICTORIA AND ALBERT MUSEUM



27

27. BOWL. KELEKIAN COLLECTION



29

29. LUSTRED POTTERY FRAGMENTS (BACK) FROM MEDINA-AZ-ZAHRA. CORDOVA MUSEUM



28

28. LUSTRED POTTERY FRAGMENTS (FRONT) FROM MEDINA-AZ-ZAHRA. CORDOVA MUSEUM



now among the Godman treasures.<sup>1</sup> In one case broad spiral ribs are raised diagonally on the surface, with lines of inscription between; in the other similar ribs are indicated in pigment only with floral decoration in place of inscription. (Plate viii. 24.)

Two examples with similar colour in the Victoria and Albert Museum<sup>2</sup> are known as the "Falkner Vases," one with an Arabic inscription, another with a design of storks. (Plate ix. 26.) Fragments of similar pottery in gray earthenware with both sides covered with a clear glaze, assigned to the XIII—XIV century, were brought from Fostât, Egypt, by Major W. J. Myers, and are now in the Victoria and Albert Museum.<sup>3</sup> (Plate ix. 25.) They have the characteristic bronze-green lustre, the intense blue ground, and floral arabesques of the Godman and Falkner specimens. An *albarello* in the Museum of Industrial Art, Frankfort-on-the-Main, may be compared with them.<sup>4</sup>

<sup>1</sup> *Godman Coll.*, VI., 39-40. *B.F.A. Club*, 1885. Nos. 475-479. H. Wallis, *Persian Ceramic Art*, 1891. Pl. XI-XIII, *B.F.A. Club*, 1907. Case A. 6. *Cat.*, Pl. XIII. Rivière, *op. cit.*, Pl. 18.

<sup>2</sup> *V. & A. Mus.*, 1600-1601-1888, fairly reproduced in colour in *Art Treasures of Great Britain*. Part V, ed. by C. H. Collins-Baker.

<sup>3</sup> *V. & A. Mus.*, 1804-97 to 1809-97.

<sup>4</sup> *Les Arts*, Dec., 1910, p. 19.



## II

### EARLY LUSTRE POTTERY OF SPAIN

**I**N the decoration of Moslem pottery there is no evidence of any real study of the figure such as may be taken for granted in Greek vase-paintings, yet, at least in the earlier examples, there seems to be no objection to that representation of human and animal life usually supposed to be forbidden to the Prophet's followers. In the XI century such representation must have been acceptable to Moslem Egypt, since Nasîr-i-Khusrau mentions that the throne of the Sultan there was adorned with figures of men and of galloping horses. In the fine period of Persian Art such figures, emphasized by modelling in relief, are dramatic in action; any mutilation now noticeable may be laid at the door of a later fanaticism. Moslem life was swayed by two codes,<sup>1</sup> one, the *Sunna*, i.e. the written law given by the Prophet, the other the *Hadith*, i.e. the commentary on that law, spoken by him and preserved by his disciples. One verse only of the *Sunna* may forbid the representation of life: "O believer, wine, games of chance and idols are abominations invented by Satan, abstain from them and you will be happy." The *Hadith* has "Woe to him who has painted a living creature. At the day of the last judgment the persons represented by him will come out of the tomb and join themselves to him to demand of him a

<sup>1</sup> On general question see Whishaw. *XIX Century and After*. June, 1910.



soul. Then that man, unable to give life to his work, will burn in eternal flames." Again: "Refrain from representing either the Lord or man and never paint anything but trees, flowers and inanimate objects."

After the death, in 41 A.H. (= 661 A.D.), of Ali, nephew and son-in-law of Mahomet, the world of Islam fell roughly into two sects, the *Sun-nites*, who approved of the murder and cursed the name of Ali in public, and the *Shi-ites*, who regarded him as a martyr and worshipped his memory as that of a saint. The *Shi-ites* include all who, at any time, proclaimed allegiance to the Fatimite and Abasside Khalifs of Egypt, the *Sun-nites* all, not being Berbers or Africans, who were hostile to the *Shi-ites* at any given period. The Persians, originally followers of Zoroaster, became, after the Arab invasion, of 661 A.D., *Shi-ites*, the sect of more liberal views. In earlier times the human figure appears on specimens of pottery from both *Sun-nite* and *Shi-ite* centres. In later examples of Persian ware it tends to disappear, its place being taken by geometrical designs.

Early Christian art in Byzantium was almost exclusively concerned with the representation of the Divine Form, and it would seem that Moslem art in general came under influences traceable to the Christians, and especially to the Christians of Egypt, who, in the XI century, were rich and influential people. Nasîr-Khusrau notes that he saw a Christian who was one of the richest persons in Misr, the number of his boats and his wealth were incalculable. At a time of stress, when summoned by the Sultan, he offered sufficient corn for the people for six years.



Large numbers of Yemenite Arabs had been converted to Christianity previous to the rise of Islam, and were almost all *monophysites* like the Copts, or native members of the Egyptian Church, who had split off from the church of Byzantium after the Synod of Chalcedon, 451 A.D., on the question of the dual nature of Christ. Communities of Christian Arabs survived the Moslem conquest of Palestine; there was a Bishop of such Christians as late as the VIII century. The Copt was a *monophysite* because he held it a degradation of the Divinity to ascribe to God the weakness of humanity. Coptic art never depicts a dead Christ, no such thing as a Coptic crucifix is known. When Egypt was invaded by Amru, lieutenant of Omar, in 640 A.D., the Copt, under the Patriarch Cyrus of Egypt, while abhorring the religion of Moslem, allied himself with the invader to drive the Greeks from the land, because the teaching of Mahomet was less repugnant to him than that of the Orthodox Church in the particular of the human nature of Christ.<sup>1</sup> The Egyptian Christian was allowed free play under certain conditions laid down by the victor, and "in the novel atmosphere of religious freedom the Coptic Church revived and soon proved its claim to be considered the church of the nation." Numerous official posts were filled by Copts and, for a long time, practically all the business of State was managed by them. The Copt made himself indispensable to the comfort and luxury of the Arab and became his architect and decorator. The first great mosque of Egypt, whose renown penetrated through the

<sup>1</sup> A. J. Butler. *Arab Conquest of Egypt*, pass. Gibbon. *Decline and Fall* (Ed. H. Milman), II, Ch. LI, p. 500.



Moslem world, was that of Amru, begun at Fostât, 641 A.D. Its architect was a Copt with Coptic workmen. As may still be seen in Cairo, the Copt made no distinction between the mosque he built to order and his own churches, employing the same ideas for both. In both Copto-Arab and Copto-Christian art in Egypt the cross appears, as the centre of designs, conjoined with the mystic hare of Osiris. Christian symbols, as the *Chi Rho*, are combined with ancient Egyptian symbols, such as the *scarabæus*, or beetle, on Coptic tombstones.<sup>1</sup>

In the British Museum is a shallow, unlustred bowl on a small foot, formerly in the collection of the late Count Tyskiewicz. It is assigned to Egypt, though the actual place of its finding is not recorded. The body of its clay is similar to that of much Egyptian ware and, in glaze, colour and technique, the vessel recalls work of the Ptolemaic period from Tell-el-Yahudiyeh. On the outside is a chequer pattern in blue and white, on the inside, beneath the rim is inscribed *Val. Constantinus Pius Felix Augustus Cum Flav. Max Faust. . . .* Within the inscription is the seated figure of our Lord with arms extended. The face is bearded and encircled by a nimbus in double lines. The cross within it is in triple lines. The figure wears a mantle, a tunic beneath is embroidered on the breast. In the spaces above the shoulders of Christ are two medallions containing portraits. The whole design is in white lines on a pale fawn ground.

“The conception of the figure of our Lord, the facial

<sup>1</sup> A. Gayet. *L'Art Copte*. Paris, 1893. pp. 78-117; fig. p. 96.



type, attitude and drapery are those found in the colossal paintings of Christ on the apse behind the sanctuary in Coptic churches, some, attached to *Deirs*, or convents of Upper Egypt, being, perhaps, the earliest extant Christian edifices. Many of them are much restored, but the old design was probably maintained."<sup>1</sup> This bowl, bearing the name of Constantine the Great and his wife Fausta, would be made before the death of the Empress who was executed for adultery 326 A.D.; her name, after that event, would not be associated with that of the Emperor. The figure of Christ implies that it was made after Constantine had announced his acceptance of Christianity, 324 A.D.

The Kelekian Collection<sup>2</sup> contains a bowl, 22 cm. diameter, on a circular foot, said to have been found near Luxor, Upper Egypt, perhaps a specimen of Coptic art of the IX-X centuries. (Plate ix. 27.) It is covered with a thin, brilliant cream enamel and painted with golden brown lustre. Byzantine influence is apparent in the dress of the personage represented in a long-sleeved robe, standing near a tree, swinging a censer. Roughly scribbled on the back is a scroll which may be an artist's signature. Incised lines mark the details of dress and accessories.

Coptic art often throws off the influence of Byzantium and develops on lines of its own, as on the carved wooden door of the Mosque of Ibn Tulûn, built by a Christian architect about 876 A.D. at Al-Kataï, near Fostât, now in the Arab Museum, Cairo, where arabesques with lions,

<sup>1</sup> H. Wallis. *Eg. Ceramic Art*, II. London. 1900. Pl. xii. 1-2.

<sup>2</sup> Cat. No. 6. *Munich Ex. Cat.*, 1910, No. 1109.



griffins, gazelles, hares, eagles, flowers and the human figure appear.

There is little doubt that a crowd of craftsmen, among whom would inevitably be the useful Copt, settled in Spain in the train of the Arab after his invasion of the peninsula early in the VII century, and there found a well-established pottery-craft ready to receive new ideas. Pottery had been made in Spain from prehistoric times; examples are in the Museum of History at Barcelona. There had been a Greek colony on the Spanish coast at Saguntum, and the Romans, in their turn, gave the name *Saguntine* to a pottery made along the coast southward from that place. This ware, similar in character to that of Arezzo, is found on Roman sites in Spain, especially at Tarragona, where it is preserved in the Museum. Roman potteries also existed at Triana, a suburb of Seville, still a pottery centre.<sup>1</sup> There seems no evidence for the production of ware with the distinctive feature of lustre decoration before the coming of the Moslem.

A record is extant of an expedition to Toledo, made under the orders of Musa the Yemenite, apparently in the time of Witica the last Gothic king.<sup>2</sup> He, dying before 711 A.D., left three sons, for whom their mother assumed a Regency, and against whom Roderick, general-in-chief of the army, usurped the throne, having, it would appear, murdered Witica and established himself at Cordova. The aid of the

<sup>1</sup> On the subject of Iberian Pottery following Greco-Roman forms see *Institut. d'estudis catalans*. 1908. 561. 1909, etc.

<sup>2</sup> Don P. de Gayangos, edited 1840-1845 the MS. account, now in the Nat. Library, Madrid, of Ahmed Ibn Mohammed al *Makkari*, who wrote at the close of the XVI century.



Moslem was invoked against him and, in 711 A.D., Tarik, as the ally of S.W. Andalucia, encountered Roderick's army. Previously, in 710 A.D., Tarik had returned to Ceuta from a marauding expedition on the Andalucian coast and had reported to Musa that the country was ripe for conquest.

Roderick was defeated, July 9, 711, on the banks of the Wady Bekka. Tarik pushed on to Toledo, sending detachments against Cordova, Archidona and Elvira. Musa crossed to Spain, 712, and took Medina Sidonia, Seville, Merida and the rest of southern Spain. The family of Witica was well treated, crown lands being assigned to them, the eldest, Almand, made his headquarters in Seville, the second, Artebas, at Cordova, the third, Romulo, at Toledo. They seem to have enjoyed their estates undisturbed for some thirty years.<sup>1</sup> Almand died before 745 A.D., leaving one daughter, Sara "the Gothic Princess," and two sons of tender age, whereupon his brother Artebas seized his lands. After vainly endeavouring to get redress from Abu-ben-Khattar, the Moslem governor of Andalucia, Sara obtained a ship, embarked at Seville with the two boys, landed at Ascalon and proceeded to Damascus to demand from the Khalif Hisham a ratification of the treaty made after the battle of La Janda. She was favourably received, a letter was given to her addressed to the Governor of E. Africa, a Yemenite, intrusting to him the redress of her injury, with the result that her brothers obtained their rights.

Before leaving Damascus Sara was married to a noble Arab, Isa, who returned with her to Spain. By him she had

<sup>1</sup> Whishaw. *Arabic Spain*. London. 1902. *pass.*



two sons, Ibrahim and Ishak, "both of whom held offices of trust at Seville, where they lived and were much respected.<sup>1</sup> Isa died about 756 A.D. and, shortly afterwards, Sara married Omar-Ibn-Said-al-Lakmi, their descendants ruling for some 200 years after Andalucia was nominally subject to Islam.

At the time of her visit to the court of Hisham Sara had met his grandson, Abd-er-Rahman, who landed in Andalucia at the close of 755 A.D., received the homage of Moslem Spain and, perhaps in part by Sara's influence, was proclaimed ruler at Cordova, 756. He and his successors maintained themselves on that throne, with varying success, against the Christians of the North and the insurrections of Moslem factions, for some two and a half centuries, calling themselves Amir and Sultan, till Abd-er-Rahman III adopted the title of Khalif in 929 A.D.

Abd-er-Rahman I and his immediate successors attached both Christian and Yemenite Arabs to their persons, and Seville was faithful to the over-lord of Cordova till about 886 A.D., when a revolt arose in Spain of the *Shi-ite* Yemenites and the *Sun-nites* of the race of Mudar. Civil war ensued and, till 912 A.D., there was constant friction between the masters of Cordova and the Yemenite faction headed by the families sprung from Sara and her two Moslem husbands. The rule of Abd-er-Rahman's successors came to an end about 1038 A.D.

In the X century science, art and literature flourished in Andalucia, splendid buildings were erected, a foreign trade in pottery and glass established, while a developement of art,

<sup>1</sup> Makkari.



with features akin to the Copto-Arab art of Egypt, resulted in the Peninsula.

Musa the Yemenite, governor of Africa at the time of the Arab invasion of Spain, 711, was in close relation with Abd-el-Aziz, governor of Egypt and brother of the Khalif Abd-el-Melid. In 702 his son Najdad-ibn-Musa is said to have joined him "with the van of the Egyptian army." In 708 Abdullah-ibn-Murrah "with a body of men from Egypt" was given command of the fleet.<sup>1</sup> The Moslems were no sailors till about 661-679 A.D.<sup>2</sup> but made rapid progress in seafaring and, before 720, had ships in the port of Alexandria and at Tunis, where Musa built a dockyard and organized a fleet. It is probable that the fleet of 708 A.D. was manned by Copts under such Arabs as could, by that time, command their own ships.<sup>3</sup> Copts were doubtless taken, as persons skilled in the useful arts, on the expedition to Spain in 711, less than a hundred years after the Arab invasion of Egypt, since, by that time, the Greeks were practically exterminated from Egypt and the Copts were the only "Egyptians." By that time also the Copt had made himself indispensable to the Arab, who was by nature no craftsman but one who loved war as a pursuit and poetry as a relaxation.<sup>4</sup> To him, as of the race chosen by Mahomet to be lords of the earth, the Copts and other conquered races had no destiny beyond benefiting, by sweat of brow, the chosen race. From the beginning of the VIII century

<sup>1</sup> Makkari.

<sup>2</sup> Lenormant. *Hist. ancienne de l'Orient*. Paris. 1869. III, 7.

<sup>3</sup> A. J. Butler. Works cited *pass.*

<sup>4</sup> See generally: Whishaw. *XIX Century and After*. March, 1911.



Yemenite Arabs, sons of Kahtan, had settled themselves in S.W. Andalucia, remaining till the end of the XI century, when the last of the Yemenite princes of Seville was dethroned and died in an African prison. Valencia had Yemenite rulers when they were not temporarily overthrown by the opposition party. Some thirty years after Musa's death "Egyptian troops" went to Spain to help the Spanish Arabs to quell a dangerous Berber rising. They were afterwards settled in the district of Ocsonaba, in what is now the Algarve of Portugal, a stronghold of *Shi-ite* Yemenites who resisted the Khalifs of Cordova.<sup>1</sup> The last great Yemenite dynasty of Spain was that of the Nasrites of Granada.

From the end of the IX century records as to the Christians in Spain are scanty. The use of the Latin tongue decayed among them, the Arab language was adopted and Arab names assumed. In 1039 A.D. it was found necessary to transcribe an Arab version of the Canons of the Councils of Spain for the use of Bishops and clergy in the "Moorish dominions."<sup>2</sup> Al-Motamid employed Christians about his person; one of his favourites, Ibn-al-Margari, was a Christian of Seville and a distinguished poet.<sup>3</sup>

In the X century a specific allusion to the Copts is made by Abd-er-Rahman III, the greatest of his line.<sup>4</sup> He had been born at Seville and was intimately connected with that

<sup>1</sup> F. G. Stokes. *Spanish Islam*. London. 1913. p. 146. (ed. with intr. and notes from Dozy's *History of the Moslems in Spain*. 4 vols. 1861).

<sup>2</sup> Gibbon.

<sup>3</sup> Simonet. *Hist. de los Mozarabes*. Madrid, 1903, p. 660.

<sup>4</sup> Ac. 912, d. 961 A.D.



city. His Yemenite sympathies were strong, his mother Mary, a Christian, was descended from Princess Sara and her husband Isa. In a letter, written in 937 A.D., to his general Ahmed-ibn-Ishak, a maternal cousin, who had put in a claim to nomination as heir to the throne, Abd-er-Rahman quotes a verse, apparently of popular currency in Spain, implying that by that time, some 200 years after the Moslem invasion, the Copt had sunk to be among the dregs of the populace. "To thee and to thy family," he writes, "the well-known verses are applicable, *if you are Copts your pretensions are ridiculous.*"<sup>1</sup>

Coptic tradition in design can be traced on extant textiles for which, under Moslem rule, South and Eastern Spain became famous. *Tiraz*, a costly silken stuff, was first used in Spain by Abd-er-Rahman II.<sup>2</sup> A piece of *Tiraz*, now belonging to the Spanish Academy of History, was found in a casket on the altar of the church at San Esteban de Gormaz in the province of Soria.<sup>3</sup> It is woven of pure silk and has two borders with inscriptions in Kufic lettering. "In the name of God the compassionate . . . the blessing of God . . . for the Khalif Imam Abdullah Hixem, etc." This potentate, second of the name, reigned at the end of the X and early in the XI century. The design includes the figures of a man, woman, lions, birds, etc., in Copto-Arab style.

Fragments of textiles in the Episcopal Museum, Vich, Catalonia, from the tomb of Sant Bernát Calvó, a Catalan

<sup>1</sup> Dozy, *op. cit.*, III, 55-57.

<sup>2</sup> Ruled 825-852 A.D.

<sup>3</sup> L. Williams. *Arts and Crafts of Older Spain* ("World of Art Series"). London, 1907. III, 22 and foll.



Bishop, native of the place, said to have accompanied Don Jaime, in the conquest of Valencia, 1238 A.D., shew designs, of Coptic type, of circles with griffins and other creatures heraldically *affronted*. One small figure grappling with a lion, popularly called Samson or Daniel, wears a head-dress of Egyptian style and a garment crossed, Egyptian fashion, on the breast.

A bordered tapestry, of the "Creation according to Genesis," of the XI century, from the Cathedral of Gerona, shewn at the Madrid Exhibition, 1892,<sup>1</sup> has a central figure similar to figures in the Coptic Deirs, or Convents, of Egypt.

A likeness to Coptic textiles on fabrics found in Spain can be traced on the fragment of the burial-mantle of St. Ferdinand (Ferdinand III of Castile, 1217-1252), now in the Royal Armoury, Madrid, and on the chasuble preserved in the Chapel of the Constable, Burgos Cathedral, which bears the inscription "Glory to our Lord the Sultan."

Among objects found in 1848 in the tomb of the Infante Don Felipe, son of Ferdinand III, and of his second wife, Doña Leonor Ruiz de Castro, at Villalcazar de Sirga, near Palencia, now in the National Museum, Madrid, is a mantle wrought in silk and gold with the word *Alafia* (= blessing) in Kufic lettering. This word and its degenerate variants are of frequent occurrence on Hispano-Moresque pottery.

There is evidence of a trade between Egypt and Spain in the XIV century. In a letter, written at Zaragoza under the private seal of John I of Aragon, Feb. 7,

<sup>1</sup> Room VIII, No. 93. Fig. in *Joyas de la Exposición*. Madrid, 1893. Plates CLXXXI, CLXXXII.



1391,<sup>1</sup> to Martin, Duke of Montblanch, the King says "as I have heard my very dear brother that, the ships of Casasage, of Moren and others are coming from the districts of Alexandria . . . bringing cloths of gold and silver and velvets, I beg that such things may be brought by them to you and that you will choose some of them that seem suitable in your opinion and are of the newest fashion and make." A similar trade existed, probably, in earlier times.

The "Carpet of the Mystic Hunt," in Seville Cathedral, is embroidered with animals in pairs attacking each other by leaping on the back. With it may be compared a sculptured Coptic relief in the Arab Museum, Cairo.<sup>2</sup> An analogous design occurs on the sculptured well-head of Al-Mansur, found in Seville, now in the National Museum, Madrid.<sup>3</sup> The well-head bears an inscription, with a date equal to 988 A.D., stating that it was made by order of the Yemenite Vizier Al-Mansur for the Alcazar at Az-Zahra.

Medina-az-Zahra, the fairest suburb of Cordova, about three miles from that city, begun at the suggestion of Zahra, favourite wife of Abd-er-Rahman III, took forty years in making. Its foundations were laid, 936 A.D., at the foot of the "Hill of the Bridge" on the Guadalquivir. A third of the royal income was spent annually on the work. The town was extended by Al-Hakim, son of Abd-er-Rahman and completed in 988, by Al-Mansur, who preserved the unity of the kingdom as Vizier to his feeble-minded grandson,

<sup>1</sup> *Archives of Crown of Aragon*. Reg. 1950, folio 160, *verso*. Pub. by J. Coroleu, Barcelona, 1889. *Col·leció de cartas familiars*.

<sup>2</sup> Gayet. *L'Art Copte*, fig. p. 100.

<sup>3</sup> *Burl. Mag.*, XIX, 1911, p. 272, Pl. I, a, b.



Hisham II. The place was deserted less than a century later. In 1009-10 the hostility of the *Sun-nite* Mudarite Arabs against the *Shi-ite* Yemenites, to whom Al-Mansur belonged, resulted in rebellion and the death of Abd-er-Rahman, son of Al-Mansur who had himself died some eight years previously. In the ensuing civil war the capital of the Khalif of Cordova was reduced, during the XI century, to a city tributary to Seville. Medina-az-Zahra was left to ruin and had almost disappeared when Edrisi, the geographer, wrote in the XII century.<sup>1</sup>

No objection to the representation of life seems to have been felt at Az-Zahra. The statue of the fair Zahra stood over the principal gateway, and in the great Hall of the Khalifs, with its walls and roof of marble and gold, was a central fountain of jasper brought from Constantinople by Abd-er-Raham, sculptured with human figures, with a swan of gold. Hangings of silk and gold were worked with flowers, trees and animals.

One of the architects of the town was Ali-ben-Chafar, a native of Alexandria, "Praise be to God most High," says a Moorish chronicler, "for allowing his humble creatures to design and build such enchanting palaces as this and to be permitted to inhabit them as a sort of recompense in this world."

The site has been partially excavated of recent years, the work being still in progress, under the direction of the Spanish Government and the Academies of History and

<sup>1</sup> Edrisi. Born 1100, studied at Cordova, finished his *Descripcion de la España*, 1154.



Art. A preliminary report appeared in 1912.<sup>1</sup> Portable results are now in the Archæological Museum, Cordova. The place lies buried only under loose earth washed down from the hills and its excavation, consequently, is neither difficult nor expensive. The results are especially important, as no other town of Spain has hitherto afforded so good an opportunity for the study of Arab art within a fixed range of date. Other towns were continuously inhabited and, as time went on, adapted to Spanish uses in a way that makes difficult a clear differentiation of Spanish and Arab art. Since it was allowed to go to decay, Az-Zahra has hardly been disturbed, except for an unimportant occupation of its ruins by a few poor families.

To the present the results of the excavations are mainly architectural. The site of the palace has been placed beyond dispute and many decorative details of its architecture disclosed. They shew characteristics found in the Copto-Arab work of Egypt.

Pottery, so far, has not been found in sufficient quantity for definite conclusions to be drawn, but the application of lustre pigment to earthenware, coated with tin enamel, seems to be established for Spain for so early a period as the X-XI centuries. Many of the pottery fragments found are of vessels of ordinary kitchen and table use. The lustred fragments indicate more graceful forms, perhaps used ornamentally; lustre is applied to both the front and back of vessels, the surface enamel is opaque, sometimes fine and

<sup>1</sup> D. R. Velasquez Bosco. *Medina-az-Zahra y Alamiira*. Madrid, 1912. (*Junta para amplicación de estudios*, etc.) See also *Times*, Dec. 28, 1910.



brilliant, indicating a practised hand. In other cases defects, both of enamel and lustre, may indicate a local attempt to follow a pattern. There is no striking similarity of design between the lustred and the unlustred specimens. Lustred fragments seem properly referable to the period of the town's prosperity and not to the time of its slight re-occupation. Some affinity may be traced to lustred specimens from Fostât, assigned to the X-XI century. (Plate ix. 28, 29.) Lustred fragments from Az-Zahra shew a dotted "filling" of the pattern, applied on both sides. This may foreshadow some of the fillings of Hispano-Moresque ware, but is also, apparently, common to much pottery of near-Eastern origin.<sup>1</sup>

An Arab MS. from the collection of Don P. Gill of Zaragoza<sup>2</sup> contains formularies of acts of notaries, compiled before 1069, the MS. being a copy, made in 1140 by Mohammed ben Abdala ben Abd-el-Guahed of the town of Alpuente in the Kingdom of Valencia, of more ancient formularies of notaries of Cordova in the X century. The documents refer to contracts for pottery, its class and quality. A similar document written by Abuchafar Ahmed ben Mohammed of Toledo mentions the store and sale of *loza dorada*, the name used in Spain for lustred ware. In 1154 Edrisi, the geographer, writes of Calatayud in Aragon, "Here is produced the gold-coloured pottery which is exported to all countries." By 1238 James I of Aragon had extended his dominion to the city of Valencia. In 1251 the Moors of Xativa, which had fallen to him in 1248, were granted a

<sup>1</sup> Compare pottery of VIII-IX centuries in *V. & A. Mus.* from Samarkand.

<sup>2</sup> Now in the Library of the *Junta para ampliación*, etc., Madrid. See de Osma. *Ap. Ad.*, 1911, p. 1 and foll.



charter permitting the exercise of his craft to every master-potter on payment of a *besant* annually for each kiln.<sup>1</sup> Ibn Said, an Arab historian born at Granada, 1214, mentions golden pottery as made at Malaga. That city was, from 1235, in the Kingdom of Granada which, till 1492 when Boabdil surrendered to Ferdinand and Isabella, was the last remnant of the Moorish kingdom in Spain. Ibn Batutah of Tangier,<sup>2</sup> after twenty years' travel in the East, visited many towns of Spain, 1349-1351. In 1350 he notes: "At Malaga is made the beautiful gold pottery which is exported to the farthest countries."

Francis Eximenes, or Jimenes, in a passage dating from 1384, in a work of extreme rarity of which the only known copies are in the Libraries of Madrid and Palma,<sup>3</sup> enumerating the products of the kingdom, records the pottery of Paterna and Carcer and specially mentions that of Manises, near Valencia, which was gilded and painted so well that Popes, Cardinals, and Princes marvelled that there could be on earth a work so excellent.

The Egyptian encyclopædist Ibn Fadl Allah (d. 1348 A.D.) mentions Malaga as an extremely elegant town, whose "golden pottery" is unrivalled.<sup>4</sup>

The Polish traveller, Nicolas von Popplau,<sup>5</sup> in 1484, notes

<sup>1</sup> Fernando y Gonzalez. *Estado Social*, 1866, p. 437.

<sup>2</sup> *Voyages d'Ibn Batutah*, French trans. Defrémery and Sanguinetti. Paris, 1853-1859. Vol. IV, p. 367.

<sup>3</sup> *Regiment de la cosa publica* (incunabula, Nat. Lib., Madrid). Eximenes died 1409, and wrote his treatise more than a century before it was printed in Valencia by the German, Cristobal Cofman, in 1499. Eximenes' statement is repeated by Francisco Diago, *Anales del reino de Valencia*, 1613, Vol. I, 16, 17. See *Inst. d'estudis Catalans*, III, 609, 611.

<sup>4</sup> See *Homenaje a D.F. Cordera*. Zaragoza, 1904. p. 470.

<sup>5</sup> Copy of work in Library of St. Isabelle, Breslau. See J. Liske. *Viajes*. 1878. pp. 54, 55.



that Moorish potters occupied the towns of Mislata, Manises, Quart and Paterna near Valencia and there made vessels "in blue and gold colours" with which they supplied Christendom.

The ordinary trade term in Spain for lustred Hispano-Moresque ware was *obra de Malica*, *Melicha*, *Meliqua*, and implies that Malaga was an early centre of its manufacture, or early acquired a reputation for it. This term, *Malaga ware*, is used for "golden pottery," *loza dorada*, wherever produced in Spain, but does not seem to have been common outside the Peninsula. Records of Vich, Catalonia, from 1333-1359 are full of mentions of *obra de Melicha*.<sup>1</sup> Valencian pottery is called "Malaga ware" in 1343 in an inventory of Canon Berenguer de Lers of Vich, "terra de Melicha sive de Valencia." Luis Vives (1492-1540), a native of Valencia, uses the phrase in the sixteenth century.<sup>2</sup> By the first third of the XIV century it would seem that the centre of manufacture of "Malaga ware" was Valencia. Malaga fell into the hands of the Catholic Kings in 1487.

A similar persistence of name is noted by Señor Font y Guma, the Catalan architect.<sup>3</sup> He points out that modern Catalans still give the name "Valencian" to enamelled tiles, in spite of the fact that such tiles have been made in Catalonia from the XVI century.

From the XIV century Manises, near Valencia, has been identified as the chief seat of the lustred pottery industry. The city of Valencia is not especially mentioned in connexion with "golden ware" except as a place whence pottery was

<sup>1</sup> de Osma. *Ap. I.* 1906, 18-24; *Ap. II.* 1908, *pass.*

<sup>2</sup> See van de Put. *Supplement*, 1911, p. 5.

<sup>3</sup> *Rajolas Valencianas y Catalanas*, 1905, Chap. V.



exported, a duty being levied on it in bulk or *ad valorem*. The records of Valencia as read by Don G. J. de Osma are full of details of the potter's work. He is generally, but not invariably, described as a "Saracen," a designation of the Moslem in the Middle Ages applied indifferently to Syrian or Egyptian rulers, Barbary potentates or Spanish Moors. Two Moors, "Masters of Malaga ware," inhabitants of Manises, agree to work for five years, from July 2, 1405, for the lord of Murla.<sup>1</sup> Payment for pottery is sometimes made in kind, in cobalt, lead, tin, grain and horses. Potters seem to have been persons of fashionable taste; a contract of 1446<sup>2</sup> mentions a sword, a pair of gloves, a felt hat and various items of silken and woollen clothing to be accepted in part payment.

René of Anjou (d. 1480) obtained pottery direct from Valencia Aug. 22, Oct. 16, 1478.<sup>3</sup> In an inventory of his estate at Angers, 1471, items of "terre de Valence à feuillages perses, à fleurs perses" are recorded. The Godman Collection contains a splendid Valencian dish<sup>4</sup> of about 1450-1495, decorated with vine-leaves, alternately deep blue and golden lustre of pearly sheen, with intertwined stems in blue and a shield of arms, *semé* of *fleurs de lys*, identified as that of René of Anjou. It is surmounted by a royal crown, indicating a sovereign house. On the back is an eagle. (Plate x. 32.) René's daughter, Margaret, became,

<sup>1</sup> de Osma. *Ap. I*, 1906, 19.

<sup>2</sup> de Osma. *Ap. II*, 1908, 41.

<sup>3</sup> G. A. d'Agnel. *Les Comptes du roi René*, I, 158, 159; II, 371.

<sup>4</sup> *Godman Coll.*, XXXIX, 257, shewn at B.F.A. Club, 1887, No. 5, and at Span. Ex., Lond., 1896. van de Put, *op. cit.*, 1904, Pl. XI.



by her marriage with Henry VI, 1445, queen-consort of England, where she lived for some thirty years.

For some time, from 1861, when Baron Davillier, relying on statements made by Monsieur de Rosello of Majorca, issued his book,<sup>1</sup> it was assumed that the term *Majolica*, current outside Spain for Hispano-Moresque pottery, originated in an early manufacture of the ware at Majorca, Balearic Islands; *Majolica* being the equivalent of *Majorica* and so used by Dante.<sup>2</sup> Majorca was conquered by James I of Aragon, 1228, shortly before his Valencian campaign.

In 1875-1876, there appeared Senor Companer y Fuentes' refutations of Davillier's theory,<sup>3</sup> which were ultimately accepted by Davillier.

Companer suggested that the name *Majolica*, as used in Italy, may have originated in the fact that Spanish earthenware was imported into Italy by Majorcan ships which, not always able to complete their cargoes with Balearic produce, filled up their holds with pottery picked up in Valencian and Catalan ports; Majorca thus becoming a recognised depôt among Italian pottery dealers. Writers on the subject, says Companer, would take more notice of the nationality of ships carrying the ware than of that of the ware itself. A Venetian document of 1426 prohibits the importation of many things, but not of such as "come from Majorica."<sup>4</sup> The words need not mean that such

<sup>1</sup> *Histoire des faïences Hispano-Moresques à reflets métalliques*, pp. 23-29.

<sup>2</sup> "isola di Majolica." Inf., xxviii, 82.

<sup>3</sup> *Museo Balear de Historia*, 1875-1876.

<sup>4</sup> G. M. V. Gheltof, *Les arts industriels à Venise*. Venice, 1885.



things were made in the island, they would apply equally well to Valencian ware carried in Majorcan bottoms. *Lavori di Majolica* are the subject of an ordinance at Siena, 1476.

If lustred ware was a product of Majorca it is difficult to see why Galgano di Belforte, a potter of Siena<sup>1</sup> went secretly to Valencia to learn the craft, leaving in 1514, and not to Majorca. In a commercial treatise by Giovanni di Bernardi da Uzzano of Pisa, 1442,<sup>2</sup> "Majolica" is mentioned as a Pisan and Sienese import. An inventory of Miguel Abeyar, a Mallorcan bibliophile and notary, 1493, uses the Spanish term *obra de Malaga*.<sup>3</sup>

In 1560 Diego del Arcon, native of the Kingdom of Toledo, addresses a petition, now in the Island archives, to the Council of Majorca for a ten years' privilege to establish a pottery there. He is described as a "master of making pottery . . . dishes, bowls and tiles of Manises and Seville . . . which are not made in Majorca," but should be made henceforward. In 1598 Giulio Grisso, a Genoese worker in white earthenware, makes a similar petition to the same council. Of his ware he says: "It did not exist in Majorca before."

In the beginning the Alhambra was one of the castles which, during the civil wars of the IX century, helped to keep the somewhat rebellious region of Granada under the power of Cordova. The holder of the castle was master of the town of Granada, important from 1012, when the seat of

<sup>1</sup> L. Douglas. *History of Siena*. 1902. 451.

<sup>2</sup> MS. pub. by G. J. Pagnini, *della decima*, 1765.

<sup>3</sup> van de Put, *op. cit.*, 1904, p. 45; *Supp.*, 1911, p. 4; and Font y Guma, *op. cit.*, *pass.*



government was transferred thither from Elvira. The great mass of the Alhambra building belongs to the XIII century when Mohammed-ibn-al-Ahmar (Mohammed I, 1232-1272) Prince of Jaen, established the Nasrite dynasty and made the Palace his residence. His successors, Mohammed II (1272-1302), Ismail (1309-1325), Yusuf I (1333-1354) and Mohammed V (1354-1391) made many additions. From about 1368 a gradual change in the art of the building can be noticed; the invariable type of the earlier period is affected by outside influences till, in the XV century, which was really a period of progressive decadence at Granada, the new style holds the field. In 1492 the Alhambra fell into the hands of Castile when Boabdil, last King of Granada, delivered up the keys to the Catholic Sovereigns and Christian banners floated on the Palace. Much "restoration" followed. In 1522 an earthquake damaged the place, Charles V (1516-1526) considered the Palace "an ugly abomination of the Moor," pulling down and rebuilding much of it. In 1590 a powder-mill explosion did great harm. Philip V (1700-1746) Italianized some of the rooms, in 1812 towers were blown up by the retreating forces of Napoleon under Count Sebastiani. In 1821 came another earthquake to be followed by a fire in 1890.

One of the best known examples of Hispano-Moresque lustre ware is "the Alhambra Vase," till recently in the Hall of the Two Sisters, now in the Museum of the Palace. Tradition asserts that it was found, filled with gold, in an underground chamber by the Marquis de Mondejar, first Christian governor of the Palace. For many years it stood



with other large vessels, exposed to weather and the chance of injury, on the garden terrace where it was noticed by travellers from the XVI century. By 1808 only two or three of the vessels remained. One of them<sup>1</sup> is said to have been broken in 1837 and the pieces sold. Owen Jones<sup>2</sup> saw the "Alhambra Vase" in a small chamber of the Court of the Fish-pond.

The vase is of amphoraic form, most of one handle is missing, the body has been broken and repaired. (Plate x. 30.) It is over four feet in height, with a decoration in blue and turquoise and a brown lustre of faintly metallic quality.<sup>3</sup> The body is encircled by a band of Arabic inscription; on the upper part, amid a device of leaf and stem, are two gazelles or antelopes *affronted*, reserved in cream and golden lustre, on a blue field. Below, with floral designs in lustre, are medallions in blue and the *tree of life* pattern alternately; inscriptions in Arabic character and arabesques complete the design. The panels of the neck are divided by mouldings and decorated with a characteristic strap-pattern and a floral one alternately.

A lustred vase with neck and mouth similar to the Alhambra specimen is in the Hermitage Museum, Petrograd. Fortuny the painter bought it in Ortes Salar, near Granada. At his death it was sold to Prince Basilewsky and passed later to the Imperial Collection.<sup>4</sup> It is 1.17 metres high,

<sup>1</sup> Figured in Murphy's *Arabian Antiquities*. 1815.

<sup>2</sup> O. Jones and J. Goury. *Plans, Elevations, etc., of the Alhambra*. London, 1842-1848.

<sup>3</sup> Rivière, *op. cit.*, Pl. 88.

<sup>4</sup> Sarre. *Jahrbuch. der König. Preuss. Kunstsammlungen*. 1903. XXIV, p. 114, fig. 10.



decorated with fine arabesques, strap-work and Kufic and Neshky lettering. On either handle is the Islamic sign of the hand, symbol of purity, which also occurs over the Gate of Justice, Granada, the fingers being taken to represent the whole duty of the Moslem (1) prayer, (2) almsgiving, (3) fasting, (4) pilgrimage to Mecca, (5) strife with the unbeliever.

A vase of this class, 1.25 metres high, with a late, incongruous mounting to hide a broken handle, is in the National Museum, Stockholm.<sup>1</sup> One of the same group with handles broken off, painted in pale golden lustre and slight traces of blue, was shewn at Munich, 1910, by Monsieur Heilbronner at Paris.<sup>2</sup> Another, in bad condition, was exhibited there by Signor Simonetti of Rome.<sup>3</sup> A similar vase, 4 ft. high, shewn in the Madrid Exhibition, 1892,<sup>4</sup> now in the Archæological Museum, Madrid, is said to have been found by a labourer at Hernos, Jaen, to the N. of Granada, and to have been used subsequently in the church there as a holy water vessel. Another, in the Archæological Museum, Madrid,<sup>5</sup> is reported to have been found in the Alhambra precincts about 1874. One of similar type, said to have been found in débris under a floor in the Alhambra in 1880, is in the possession of Mr. Alfred Brown, Director of Messrs. Vincent Robinson's galleries, Wigmore Street, London.<sup>6</sup> Another of the type is

<sup>1</sup> Sarre. *Jahrbuch*, fig. 12.

<sup>2</sup> *Munich Cat.*, No. 1611. Sarre and Martin, *Meisterwerke*, Taf. 18.

<sup>3</sup> *Munich Cat.*, No. 1612. *Meisterwerke*, Taf. 119. Sarre, *Jahrbuch*, fig. 16.

<sup>4</sup> Room XI, No. 149, pub. in *Las Joyas de la Exposición*, 1893, Pl. CXI. Sarre, *Jahr.*, fig. 15.

<sup>5</sup> Official photograph, No. B. 1361.

<sup>6</sup> Exhibited at the Spanish Exhibition, London, 1896. *Cat.* No. 760.



in the Museum of Palermo.<sup>1</sup> The Hispanic Society of America possesses the neck of a vase of the same class.<sup>2</sup>

These vases are of a coarse red clay, fired rather hard and coated with tin enamel. All have characteristic mouldings and decorations of the neck with strap-pattern and arabesques. Knobs or studs occur at the junction of neck and handles. The vessels taper to their base and were probably steadied by being placed in a ring of metal or wood and used for ornament only. If filled with water their handles would hardly suffice to lift them. They may have been made at Malaga or in Granada itself, since their clay is similar to that still obtained for pottery purposes from the Cerro del Sol, a neighbouring hill.

Little is really known of the pottery of Malaga. For the attribution of these vases to that place there is adduced the evidence of a shallow dish assigned to the XIV century, now in the Kaiser Friedrich Museum, Berlin,<sup>3</sup> decorated inside with similar strap-pattern and arabesques, in eight star-like divisions in pale greenish gold lustre on tin enamel. On its back, within a hollow foot, is a cursive Arabic inscription claimed to read *Malaga*.

For the dating of vases of this group some help seems to be provided by the splendid lustred plaque or wall-tile, 90 cm. in height by 44 cm. diameter, found by Fortuny built into the wall of a house in Albeycin, Granada, sold at the disposal of his goods, 1875, sold again, 1894, from the collection of

<sup>1</sup> Sarre. *Jahrbuch*, 1903, fig. 11.

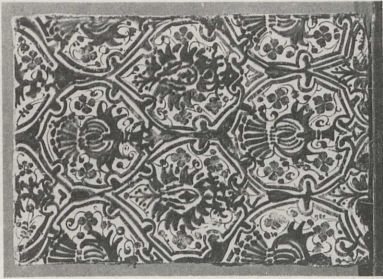
<sup>2</sup> E. A. Barber. *Cat. Hisp. Soc. America*, New York, 1915, No. 1, Pl. 1.

<sup>3</sup> *Munich Cat.*, No. 1610. *Meisterwerke*, Taf. 117. See Sarre, *Jahrbuch*, 1903, XXIV, p. 128.

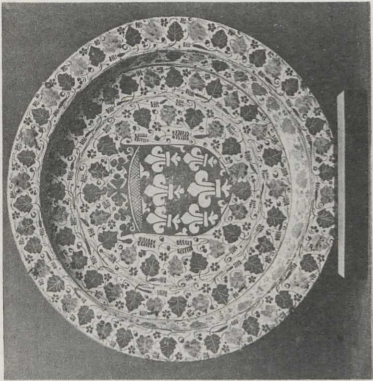




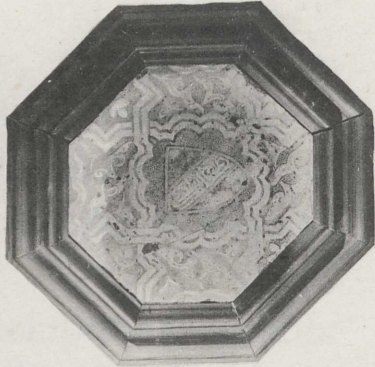
30. THE "ALHAMBRA VASE." GRANADA



31



32



33

31. WALL TILE. ALHAMBRA. GRANADA. GODMAN COLLECTION

32. DISH. VALENCIA. ARMS OF RENÉ OF ANJOU GODMAN COLLECTION

33. TILE. ALHAMBRA. GRANADA



34. WALL-PLAQUE. GRANADA. DE OSMA COLLECTION



the Duc de Dino, and now in the de Osma Collection, Madrid. (Plate x. 34.) Its whole decoration is in golden-brown lustre on a white ground in a design of vine-leaf, arabesques, and six-petalled flowerets, with small peacock and dragon heads and shields of arms of the Nasrite rulers of Granada, but without the usual legend. In the border is an inscription, in Neshky lettering, surrounded by ribbon or strap-work, enclosing flowerets or rosettes, and the shields of arms repeated. The inscription was read by Schéfer, at the Fortuny sale, 1875, as connected with the time of Yusuf I (1333-1354). It is now referred to Yusuf III of Granada and the date read as between May, 1408, and November, 1417. The lustre is of beautiful quality, the decoration graceful. Its present owner considers that it was made in the Kingdom of Granada, either at Granada or Malaga. A fragment of a similar plaque was, in 1912, in the possession of Monsieur Stora, Paris.<sup>1</sup>

Vases and plaques must be roughly contemporary. Señor Manuel Gomez-Morena<sup>2</sup> would place the Alhambra Vase at a date slightly later than the Fortuny Plaque, in the decoration of which he sees more Gothic elements than in that of the vases.

In a letter signed by Isabella the Catholic, July 18, 1500, regarding the Casa Real, Granada, payment is ordered to Diego de Vadillo for bringing large quantities of tiles, for the work of restoration, from the city of Seville to that of Granada. This looks as if tiles were, by that date, no longer made in Granada.<sup>3</sup> All the Courts of the Alhambra were probably

<sup>1</sup> Rivière, *op. cit.*, Pl. 92.

<sup>2</sup> *Homenaje a D.F. Codera.* 1904.

<sup>3</sup> de Osma. *Ap. II*, 1908, p. 86, note.



originally decorated with tile-work, a scheme early adopted in Spain. In a view of the ramparts and churches of Toledo, in a codex of 976 A.D., now in the Escorial Library, buildings are shewn with polychrome faïence decoration.<sup>1</sup> The number of lustred tiles of Arab Spain now extant is not large. Among the earliest are two fine plaques,<sup>2</sup> probably of the first half of the XIV century, on either side of the entrance hall of the Cuarta Real de San Domingo, Granada, formerly the pleasure palace of the Kings of Granada, where, by tradition, they passed the month of Ramadan. They are decorated on a ground of white tin enamel with graceful foliage patterns in pale golden lustre. The Kunstgewerbe Museum, Berlin, has a lustred example of similar design from Seville.<sup>3</sup>

Some tiles of the later years of Mohammed V (1354-1391) in the Hall of the Two Sisters, Alhambra, with the shield of the Kings of Granada and its legend "There is no Conqueror but God,"<sup>4</sup> have golden lustre and blue on white. Others of similar design have come to light of recent years in the Hall of Justice. The legend occurs on the gold coinage of Mohammed I and is repeated endlessly throughout the Alhambra. A few larger tiles now in the pavement of the Hall of the Abencerrages and in the centre of the Hall of the Ambassadors, have fine arabesques of Moslem style. These tiles are suffering from the passage of feet over their surface and were probably not originally intended for such traffic. The flooring of the Hall of the Abencerrages being now considerably above its ancient level, they may have been

<sup>1</sup> M. Dieulafoy. *Art of Spain and Portugal* (Ars Una Series), 1913, p. 81, fig. 159.

<sup>2</sup> Sarre. *Jahrbuch*, p. 123, fig. 19.

<sup>3</sup> Sarre. *Jahrbuch*, p. 125, fig. 20.

<sup>4</sup> See de Osma. *Ap. III*, 45, note 1.



moved thither from an earlier position, perhaps on a wall. As on all lustred ware, their metallic pigment is only fixed by the third and final firing and does not penetrate into the surface, as is the case with blue and other colours which are fixed by the second firing. Some tile fragments found at Granada, in 1891, in ruins supposed to be those of the Palace of the Alixares are of a rosy clay mixed with quartzite sand, covered with a very thin tin enamel and decorated in pure blue with lustre of yellow-copper tone. Others found on the same spot shew a violet colour, due to oxide of manganese, with a pretty decoration of flowerets between curving stems. A few fragments have a greenish turquoise colour instead of blue. Three half-tiles from the Casa Real have the same floweret.<sup>1</sup> As a rule tiles of the Alhambra are without relief. The British Museum contains a portion of a lustred tile, of about 1365, from the Alhambra, with the shield and legend. The Hispanic Society has a good octagonal specimen of about the early XV century, with strap-work, shield and legend, and conventional plant forms reserved in white on a blue ground with lustre.<sup>2</sup> (Plate x. 33.) A tile of the XV century in the Godman Collection<sup>3</sup> has the main lines of the design and the semi-floral ornament in deep blue, the rest in golden lustre. (Plate x. 31.) Don de Osma has a tile of this type.<sup>4</sup> Both are said to come from the Alhambra.

Tile-work found at Granada may have been made there or at Malaga, though no lustred tiles of the kinds noted have,

<sup>1</sup> Gomez-Morena in *Homenaje* cited, 1904.

<sup>2</sup> *Hisp. Soc. Am., Cat. No. 2, Pl. II.*

<sup>3</sup> *Godman Coll., XXVIII, 463.*

<sup>4</sup> Shewn at Spanish Exhibition, London, 1896, No. 579.



so far, been found in Malaga, in a search extending over several years instituted by Señor Valentin, Municipal architect of the city.<sup>1</sup>

Among the archives of the crown of Aragon preserved at Barcelona is a letter<sup>2</sup> dated at that city, Nov. 21, 1367, from Peter IV of Aragon to Francisco Marrades, Bailiff-general of the Kingdom of Valencia, ordering some 7000 tiles for paving a chamber in the Palace at Barcelona, and another from Tortosa, Jan. 5, 1370, ordering some thousands for the castle there to be made according to the instructions of Pere Ça Costa.<sup>3</sup> The Palace at Barcelona has long been destroyed, but some early tiles of Moorish design from the church of St. Anthony and from the Royal Tribune of the Cathedral there, which communicated with the Palace, may be some of those ordered by Peter. A few of them shew a very slight relief. Some tiles in the lining of the cupola of the chapel of the Concepción Convent at Toledo, restored 1891, are of hexagonal, octagonal and star form, designed to be built together. Some bear the symbolic hand of Islam and shields of arms, others have inscriptions in Gothic lettering, the monogram I.H.S. and floral designs in lustre.<sup>4</sup> One tile shews a bird with large eye and general likeness to the bird on the Fostât vase already noted.<sup>5</sup> Don de Osma considers these tiles undoubtedly of Manises make.<sup>6</sup> An inscription gives the names of the donors and the date, 1422.

<sup>1</sup> Font y Guma, *op. cit.*, Chap. VII.

<sup>2</sup> No. 1216, fol. 14.

<sup>3</sup> J. Coroleu, *op. cit.*, p. 24. Font y Guma, *op. cit.*, p. 20.

<sup>4</sup> Font y Guma, *op. cit.*, figs. 16-26.

<sup>5</sup> Kelekian Coll., Cat. No. 8.

<sup>6</sup> de Osma. *Ap. II*, 1908, p. 87, note.



Tiles in blue and gold, also probably Valencian, were found in the Convent of St. Peter Martyr, Calatayud, built by order of Pope Luna, 1394-1424, destroyed in 1857.<sup>1</sup>

Among the archives of the ancient kingdom of Navarre is an order,<sup>2</sup> given by Charles III in 1400, for payment to certain Moors of Valencia for tiles for the works at the Castle of Olite.

Such evidence makes it clear that Valencia was the recognised centre of the industry in the later XIV and early XV centuries. The chief settlement of the lustre craft seems to have been Manises, where it flourished under the direct patronage of the great Valencian family of Buyl or Boil, who promoted it doubtless to their own advantage. Don de Osma estimates that by 1454 the produce of Manises pottery represented an annual turnover of some £12,000 or £13,000 of present currency.

The archives of the Kingdom of Valencia contain a register of the correspondence of Mary of Castile, Queen of Aragon, and Don Pere Buyl, including the official copy of a letter dated from Borja, in Aragon proper, Nov. 26, 1454,<sup>3</sup> from the Queen, written in Valencian of familiar style, to "our noble and well-beloved Don Pere Buyl, Lord of Manises," ordering some "Malaga ware for the use and service of our person," to be "beautifully made of fine ware and we rely upon you that the whole should form a set." The order includes *lavabo* dishes, which, with their accompanying "fine water pitchers lustred all over," were the

<sup>1</sup> *Museo Español*, IX, 1878.

<sup>2</sup> C. 86, n. 10. *Archives de Comptôs*.

<sup>3</sup> Register 16. Reg. XIV, fol. 60. See de Osma, *Ap. I*, 1906, frontispiece, p. 4 and foll. van de Put, *Supp.*, 1911, 11-13, etc.



mediæval equivalent of the finger-bowl, "large meat and eating dishes," "bowls for broth" (*scudellas*) "two-handled flower-vases lustred" and items of "small ware," etc.

The request is addressed to Don Pere Buyl because he is "at the source of the production of such ware," shewing the Queen's appreciation of contemporary Manises lustred pottery. A second letter on the subject was written by the Queen to Don Pere from Zaragoza, March 21, 1455.<sup>1</sup>

Queen Mary, daughter of Henry III of Castile, by Catherine of Lancaster, daughter of John of Gaunt, married, 1415, her cousin Alfonso V King of Aragon, 1416-1458. She passed the greater part of her life in Valencia, during the long absence of her husband in Naples, living chiefly with the Order of Poor Clares, outside the city, in a house of her own foundation, the Trinidad, where she died September, 1458, surviving her husband only three months.

Some pieces of lustred Manises ware are still extant bearing her arms and may even have formed part of the service ordered by her in 1454.

The Victoria and Albert Museum<sup>2</sup> possesses a splendid XV century Hispano-Moresque dish, 20 in. in diameter, painted on the front with lines of "spur-band" pattern in pale gold lustre with reddish lights, on a ground of cross-hatching, and on the back with a rosette within concentric bands and circles in gold. In the centre of the front are the arms of Mary of Castile as consort of Alfonso of Aragon; quarterly a triple-towered castle and a lion rampant (Castile-Leon)

<sup>1</sup> Reg. XIV, fol. 152. de Osma, *Ap. I*, 1906, p. 28.

<sup>2</sup> *V. & A. Mus.*, 243-1853. van de Put, *op. cit.*, 1904, Pl. VIII; *Supp.*, 1911, p. 77.



*adextre* of pallets (Aragon.) The coat agrees in essentials with that on seals used by the Queen and with that on her tomb in the Trinidad.<sup>1</sup> The dish is deep with a wide brim, suitable in shape for finger-dipping. (Plate xi. 35.)

In the Musée Céramique, Sèvres,<sup>2</sup> is a dish also of the XV century, in pale golden lustre on cream, with five ovals containing spirals and a radiating band of small mock-Arabic lettering, alternating with as many pointed ovals. On the brim are seven similar ovals and bands of lettering. In the centre a shield of arms again shews the pallets of Aragon and the triple-towered castle and lion rampant of Castile-Leon. (Plate xi. 36.)

Martin de Viciano, a Valencian chronicler, outlines in 1564 the pedigree of the family of Buyl, Bohyl, or Boil, lords of Manises and Mislata.<sup>3</sup> He traces them to Pedro de Buyl (d. 1323), said to be descended from one who came in at the conquest of Valencia, a descendant of Garcia Aznares who retired before the Arabs to the valley of Gallan, Pyrenees, in the VIII century. In 1354 Petrus Boyl of Mislata took the oath of allegiance to Don John, son of Peter IV, afterwards John I of Aragon. In 1392 Philip de Boil, Lord of Manises, was party to a suit before the magistrates of Valencia as to the right of taking clay for pottery purposes from some place not specified. In 1442 a member of the family, a baron of Aragon, was knighted by Henry VI of England and "offered up his harneys at Wyndsore." On

<sup>1</sup> van de Put, *op. cit.*, 1904, Plate IX.

<sup>2</sup> No. 3107. van de Put, *op. cit.*, 1904, Pl. VII.

<sup>3</sup> See van de Put, *op. cit.*, 1904, p. 73; *Supp.*, 1911, p. 19 and foll. de Osma, *Ap. I*, 1906, 8-10.



Jan. 30, 1441-1442, before King Henry VI, a Sir Philip Buyl engaged in combat with John Astley, then esquire, at Smithfield, London, as recorded in a MS. belonging to Lord Hastings, with a drawing of the combat which includes a church, presumably St. Bartholomew the Great. The combatants are on foot, wear plate armour and wield two-handed axes.<sup>1</sup> Both have embroidered surcoats, that of Buyl with an inversion of the arms of his house, the oxen and castles appearing in reverse order. The arms are correctly given on the XIV century tombs of Pedro and Felipe Buyl which formed one monument, in the chapter-house of the convent of St. Dominic, Valencia, built by them. The tomb of Philip is now in the National Museum, Madrid, that of Peter, with shields of arms, in the Archæological Museum, Valencia.<sup>2</sup>

William Gregory, Mayor of London, 1451-1452, mentions the encounter.<sup>3</sup> Stow<sup>4</sup> specifies the knight as "of Aragon." An endeavour has been made to identify Buyl with the "Knyght out of Spayne" mentioned in a letter of Robert Repps to John Paston, Nov. 1, 1440.<sup>5</sup>

A suite of two settees and eight chairs in Chippendale mahogany, the property of Sir F. E. Astley Corbett, sold by Messrs. Christie, 5th July, 1917 (Lot 124), was covered with contemporary *petit point* needlework in coloured silks. The work on one settee and on some of the chairs depicted incidents of the Astley-Buyl combat of 1441, the subjects being

<sup>1</sup> Viscount Dillon. *Archæologia*, LVI, 1900, 29.

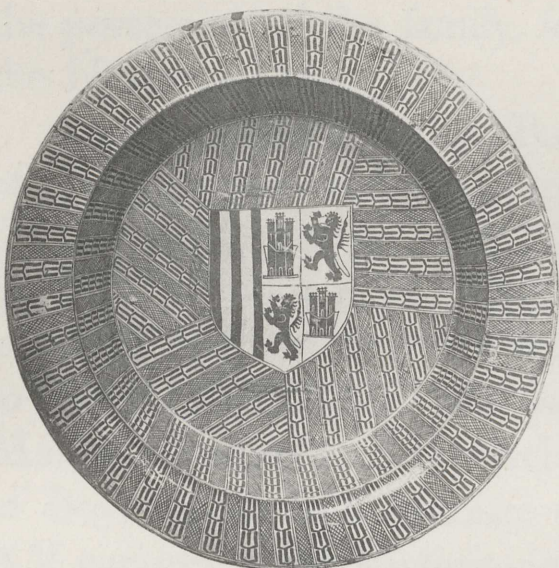
<sup>2</sup> van de Put, 1904, Pl. XV.

<sup>3</sup> *Chron. of London*. Camden Soc., 1876, 184; 1883, 63.

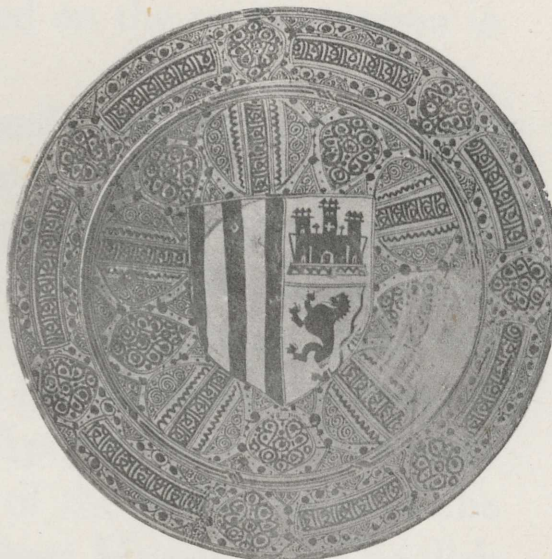
<sup>4</sup> *Survey of London*, 1603, 385.

<sup>5</sup> *Paston Letters*: ed. J. Gardner, 1900, I, 40.

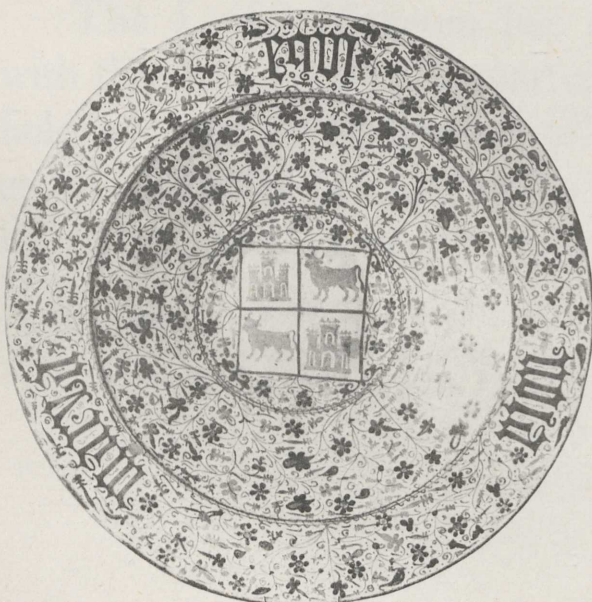




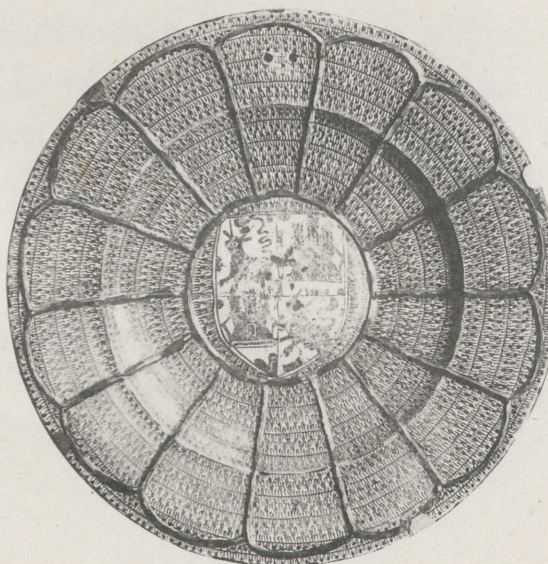
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35. DISH. MANISES. ARMS OF MARY, CONSORT OF ALFONSO V. OF ARAGON. VICTORIA AND ALBERT MUSEUM

37. DISH. MANISES. ARMS OF BUYL. VICTORIA AND ALBERT MUSEUM (SALTING BEQUEST)

36. DISH. MANISES. ARMS OF MARY OF ARAGON. MUSÉE CÉRAMIQUE, SÈVRES

38. DISH. MANISES. ARMS OF BUYL. LYONS MUSEUM



taken from a XVII century picture, by an unknown artist, in the possession of the family, founded on the representation in the Hastings MS.

The connexion of the Buyl family with the pottery craft of Manises survived the expulsion of the Moriscos, 1610. The industry had probably not depended on Moriscos only for many previous years. Don Felix Buyl, Señor de Manises, is called upon to approve the statutes of a guild, dedicated to Saint Hippolytus, into which the Christian potters of Manises incorporated themselves, April 6, 1614.<sup>1</sup> The arms of Buyl appear on a Manises dish, of the third quarter of the XV century, in the Victoria and Albert Museum.<sup>2</sup> The dish is decorated in blue and greenish-golden lustre with bryony leaves and six-petalled flowerets. On the brim, in blue Gothic letters, is *Marya equi nola* (?). The back is covered with dots and four-petalled flowerets. The arms, correctly given, as on the tomb, occupy a square in the centre of the front. (Plate xi. 37.)

The Lyons Museum has a contemporary Manises dish with the Buyl arms with quarterings reversed as on the Smithfield surcoat. The ground filling is of dots and stalks (the so-called "notes de musique" pattern) with raised ribs in blue; the lustre has a coppery reflexion. (Plate xi. 38.)<sup>3</sup>

<sup>1</sup> de Osma. *Ap. II*, 1908, 167.

<sup>2</sup> *V. & A. Mus.*, Salting Bequest, 807.

<sup>3</sup> See van de Put, *op. cit.*, 1904, Pl. XIV; *Supplement*, 1911, fig. 1.



### III

#### TECHNIQUE OF VALENCIAN LUSTRE POTTERY. HISPANO-MORESQUE WARE OF THE XV-XIX CENTURIES

DATA for the technique of lusted tiles in the Valencian manner are furnished by the MS accounts<sup>1</sup> of the work done for Jean de France, duc de Berry, Comte de Poitiers (1340-1416), one of the earliest humanists of France and a passionate lover of art. Inventories exist of his jewels, engraved gems, miniatures, tapestries and other objects, evidence of the taste then just beginning in France for objects of imported art.<sup>2</sup> The Palais de Poitiers, with its feudal Tour de Maubergeon, was near the Gallo-Roman wall of the town. Some considerable remains, of which the Tour, a fine specimen of civil architecture, now cleared of surrounding accumulations, is the most ancient, still exist in the gardens of the Palais de Justice near the great Hall.

The work of reconstruction undertaken by the Duke occupied the years 1382-1388 and was directed by Guy de Dammartin, *maître général des œuvres*, who also worked at the decoration of the Louvre under Charles V, at the Cathedral, Bourges, and at the Sainte Chapelle, Paris. Jehan de Valence, master-potter, was especially engaged for

<sup>1</sup> *Bibliothèque Nationale*, Paris. *Archives Nationales*, K.K., 256-257.

<sup>2</sup> J. Guiffrey. *Inventaires du duc de Berry*. Paris, 1894.



the tile-work at Poitiers. Such work being small could be carried out to a patron's taste by a foreigner without incurring difficulties from the local trade guilds. Jehan arrived at Bourges in the autumn of 1384 and was escorted to Poitiers by Guy de Dammartin. Under date, November 17, 1384, appears a list of "all that has been supplied to the 'Sarrazin' to make the work of the quarries painted in green and gold with the arms and devices of my said lord,"<sup>1</sup> "pour paver les chambres et salles dudit chateau de Poitiers." Workshops were provided, and special kilns, evidently large, built by the Hôtel de Vivonne, "baillé au Sarrazin," near the Church of Ste. Radegonde. Their construction occupied November and December, 1384, the actual making of the tiles beginning in the following January. Near the Hôtel de Vivonne, now destroyed, there existed till the middle of the XIX century a "rue des fours."

*Chilloux* (pebbles) were procured to strengthen the body of the tiles which, laid on trestle-tables, were cut to required shapes by knives obtained from Jehan Chevalier and the cutler Naudin, pressed in wooden moulds, slowly dried and baked. A fine white earth was obtained from a distance and conveyed to the works on donkeys. An iron pestle of 36 lbs. weight was provided for breaking the clay, with a large vat to contain it and a wooden bat for the beating of the deposit. A little mill of two stones was bought for the grinding of the enamel material which was passed through a sieve and strained. Four pounds of fine

<sup>1</sup> A. de Champeaux—P. Gauchery. *Les travaux exécutés pour Jean de France duc de Berry*. Paris, 1894. Dupré, *Bull. des Antiquaires de l'Ouest*, 2<sup>e</sup> serie, 1902, IX, 459. L. Magne, *Le Palais de Justice, Poitiers*, Paris, 1904. Solon, *Burl. Mag.*, XII, 1907, 83.



lead in rolls and twenty-three pounds of tin were laid in. For the colours "safre"<sup>1</sup> was supplied by Perrot Méhé, and three pounds of *limail*, *limaille de cuivre*, copper filings. Common salt, to be used as a flux for the metallic compounds, and faggots of gorse-wood (*genêt* from *La Pigne*) are enumerated. Richard the painter, apparently a local artist, assisted by his son, draws the patterns of the arms and devices, to be copied on the tiles, on parchment supplied by one Guillaume. A dozen of eggs, for mixing the colours, is furnished at a time by Jehanne the hen-wife. Jehan Gauvignet, the charcoal burner, supplies twelve loads of fuel at intervals for the kilns. Tongs are provided for handling the tiles when in the *avant-four*, candles are required to watch the process, and brushes to sweep out the kilns. The work was in full swing in January, 1384-5, during a visit of inspection paid by the Duke. Jehan's name occurs for the last time in the accounts in August, 1385. His daily pay was 6 sols 8 deniers (about 12 francs of modern money). His share of the work was probably the supervision of the construction and management of the special kilns required, and the secret of the composition of the enamel and of the metallic lustre pigment.

The entries agree with what is known of the technique of Hispano-Moresque ware, the foundation of which is a paste or clay shaped as required, slowly dried and baked in a furnace. The resulting dry, absorbent object is then dipped in a bath of opaque enamel or dabbed with it. This enamel is composed of white earth, fused sand or similar material

<sup>1</sup> "Zaffer is an earth obtained by calcining cobalt. When it is mixed with any kind of vitreous bodies it vitrifies, and at the same time assumes a strong blue colour."—*Handmaid of the Arts*, London, 1764, Vol. I, 287.



ground to powder with potash or soda combined with oxide of lead and oxide of tin. It is more heavily leaded than any used in England to-day. Manises contracts mention lead and tin; one of 1446 specially stipulates for Venetian lead which costs more.<sup>1</sup> The enamel adheres to the porous surface of the vessel and on to the coating thus formed when dry, colours, such as blue or manganese, are applied and the vessel re-fired.

The application of the lustre pigment follows. Mr. Burton, who has made practical experiments of the process, finds that for lustre in the Spanish manner, metallic in appearance with a beautiful play of iridescent colour, the compound used, of copper or of silver or of both, must be pure and of standard composition, mixed with some inert substance such as china-clay, red-brick clay, whitening, ground-up sand or ground-up coal ashes. The sulphides, oxides or carbonates of the two metals are, on the whole, to be preferred to the chlorides or the nitrates. The mixture of clay and metallic salt having been carefully ground can be painted over the fired enamel, using any ordinary potter's medium such as turpentine and fat oil, sugar and water or, in the mediæval manner, vinegar. Patterns having been painted as required, the pieces are then placed in a special "muffle-kiln" and re-fired at a lower temperature than before. This, Mr. Burton finds, is the really important part. It is of the first importance to design a muffle-kiln that can be raised to an even temperature throughout. It is necessary to ascertain correctly the requisite temperature, as the lustreing process takes place at a red heat so low as to be barely visible. If the temperature of this

<sup>1</sup> de Osma. *Ap. II*, 1908, p. 134.



third firing is too high the lustre mixture fuses into the surface of the enamel, and an ugly, gray, non-metallic film is produced, spoiling the piece. At a certain moment in this third firing, burning gorse or broom (*genêt* at Poitiers), brushwood, rosemary or other material that emits a dense smoke, is introduced into the kiln. The compounds of the pigment are resolved by the action of the smoke and an exceedingly thin metallic film is left on the portions of the surface painted with the lustre mixture. When cold this film, washed with soap and water and polished, assumes a brilliant, iridescent, appearance. Mr. Burton finds that in the admission of this smoke there is no need for a special fuel, in the way considered necessary in mediæval times, since anything that makes a thick smoke will do; sawdust or shavings, resin and pitch having been used successfully. Even more effectual is the use of reducing gases, e.g. a mixture of carbon-dioxide and carbon-monoxide, or ordinary illuminating gas. A compound of silver is found in practice to produce the yellow stain of lustre more quickly, and with greater ease, than a copper compound. The effect of silver is sheeny, that of copper deeper in tone and more metallic; a mixture of the two, in varying proportion, may account for the different shades found, which vary from pale lemon to vivid coppery red. The uncertainties of the firing process with primitive arrangements may be responsible for other varieties.

Some fragments of an enamelled tile-roundel, with the arms of Berry,<sup>1</sup> discovered at Poitiers agree, as products, with the process indicated by the list of materials supplied to

<sup>1</sup> Now in the *Musée des Antiquaires de l'Ouest, Poitiers*, Nos. 3841-3842.



Jehan de Valence in 1384. The first fragment, found July, 1902, came from rubbish thrown out from the Palace in the course of work there. Further search resulted, a few days later, in the finding of a second piece. The form is large, 0.20 m. in diameter, the clay, light buff in tone, contains sand, bits of crushed pebble and burnt earth. A tin enamel covers the surface. The field of the arms (*France ancient a bordure engrailed gules*) is azure. On it four (?) *fleurs de lys* are reserved. The bordure is now in the same tone as the *fleurs de lys*. These were at first thought to have been left in the white of the enamel only, but it is now found that, in a strong light, traces of metallic lustre, much impaired, can be distinguished. There seems no doubt that these fragments are those of tiles made in Poitiers in Jehan de Valence's day. They may have been thrown aside as "wasters"; they seem over-fired, their enamel is pin-holed, their azure faint in tone. (Plate xii. 39.)

Jehan's art does not seem to have become naturalised in France. Numerous examples of inlaid and painted tiles of French make, found in Poitou, can be studied in the *Musée des Antiquaires de l'Ouest* at Poitiers. They are not in any degree related to Valencian work, being nearer in style and design to Henri II ware. The British Museum contains a lustred dish attributed to Moorish potters settled at Narbonne in the XVI century, but this need not imply an industry traceable to earlier influences.

Formulæ for the manufacture of lustred pottery in Spain are known, often quoted and discussed.<sup>1</sup> They refer to a

<sup>1</sup> Riaño, *Industrial Arts of Spain*, London, 1878. van de Put: *works cited*.



period when the lustre craft was tending to decay in the Peninsula.

In 1585 Henry Cock of the Netherlands visited Muel, between Zaragoza and Calatayud, "where nearly all the inhabitants of the place are potters."<sup>1</sup> To him the "new Christians" of the place gave certain information as to their technique which he jots down somewhat confusedly. The "Christianity" of the potters was so "new" that they still preserved the Moslem custom of breaking any vessel that had contained wine or pork used by the "infidel" traveller.

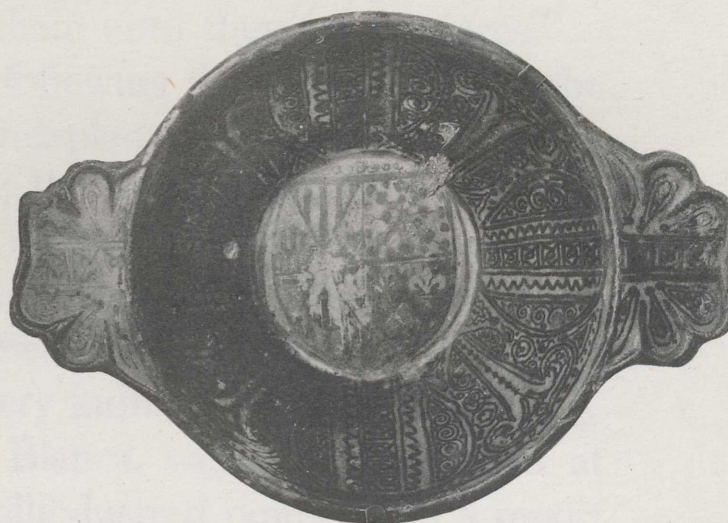
Cock notes that the pottery of Muel, shaped from a local clay to the required form, was baked in a special kiln, "and having afterwards removed them in order that they may give them white enamel (*lustro blanco*) and to have them polished, they make a bath of certain materials thus: they take one *arroba* (25 lbs.) of lead, with which they mix three or four pounds of tin, and afterwards as many pounds of a certain sand which they have here, all of which they make into a gelatinous mass, and breaking it into small pieces, they grind it like flour, and it is thus kept in powder. This powder they afterwards mix with water and, drawing the plates through it, they fire them again in the oven, when they keep their enamel (*lustro*). Afterwards, to make the pottery golden, they take very strong vinegar, with which they mix about two *reales* of silver in powder, vermilion and red ochre, and a little copper, which being mixed, they trace (write) all they wish with a feather upon the plates and dishes, and place them

<sup>1</sup> Fatio and Villa. *Relación del viaje hecho por Felipe II en 1585 por Henrique Cock*. Madrid, 1876.





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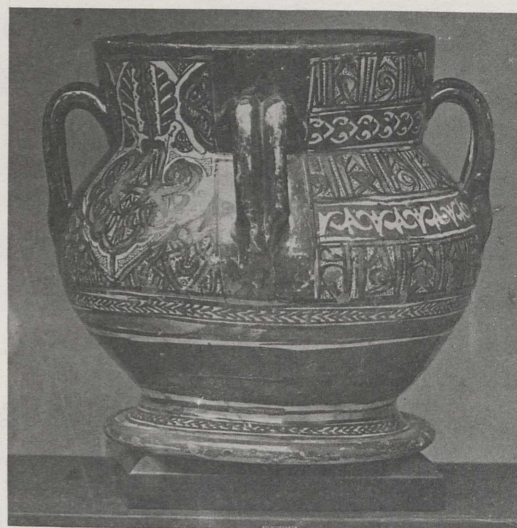
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29. TILE FRAGMENTS. ARMS OF BERRY  
MUSÉE DE LA SOCIÉTÉ DES ANTIQUAIRES DE  
L'OUEST, POITIERS

41. BOL COUVERT. MANISES. DE OSMA COL-  
LECTION



42

40. BOWL WITH LUGS. MANISES. ARMS OF  
BLANCHE OF NAVARRE. BEIT COLLECTION

42. FOUR-HANDLED POT. MANISES. GODMAN  
COLLECTION



a third time in the kiln, after which they retain the golden-colour which can never leave them until they fall to pieces."

In this account the words following the description of the first firing seem to be merely explanatory of the next operation, that of the enamel bath; the term *lustro blanco* is used for the white tin enamel, the action of smoke on lustre pigment is not mentioned. The lustre craft continued at Muel till the XVIII century. Townshend, a traveller in Spain, 1786-1787, mentions the pottery industry there.

In 1785 Count Florida Blanca, wishing to establish at Madrid a manufactory of metallic-lustred pottery, had a report of the process sent to him from Manises. The original is in the Royal archives, Madrid, and a MS. copy in the British Museum.<sup>1</sup> The report is long and detailed, establishing the fact that the pottery was fired three times, and that varying amounts of tin were used in the enamel, a variation which may account for the variety noticeable in its tone, which becomes yellower in the later ware when, presumably, less tin was used. "After the pottery is baked it is varnished with white and blue, the only colours used besides the gold lustre, the vessels are again baked; the gold colour can only be put on the white varnish after they have gone twice through the oven. The vessels are then painted with the said gold colour and are baked a third time with only dry rosemary for fuel." For the finer kinds of enamel 6 to 12 oz. of tin to 25 lbs. of lead is used, for the coarser sorts "a very small quantity."

The lustre pigment is to be composed of copper, silver (both preferred old), sulphur, red ochre and strong vinegar,

<sup>1</sup> B.M. *Egerton MSS.*, 507, folio 102.



mixed and boiled till the sulphur is consumed. When cold the mixture is pounded, fine red ochre and scorix are added. It is mixed by hand and again pounded. Water is gradually added till a paste is formed sufficiently stiff to adhere to the sides of the mixing-bowl. The mixture is then rubbed on the vessel with a stick, and the bowl placed in an oven for six hours, after which the mixture is scratched off the vessel's sides with an iron tool and broken up into small pieces, pounded fine with vinegar and ground for two hours. It is then ready for use. The quantity of varnish and of gold-coloured mixture required for any object can only be ascertained by practice. Nothing is said in this receipt as to the method of firing.

Dr. Barber in the introduction to his catalogue of the collection of the Hispanic Society of America<sup>1</sup> contends that, after the expulsion of the Moriscos, the Spanish potters, gradually abandoning the processes of their Moorish teachers, began to give up the single process of the bath of opaque tin enamel and to adopt a double process of a thin wash of white pipeclay or slip, covered with a modified glaze in which lead was the principal ingredient. Such a method is assumed by Dr. Barber to be cheaper, while the opaque white appearance, characteristic of the tin enamel, would, he thinks, be preserved. The porous slip with its film of glaze would be of less specific gravity than the enamel, so that examples treated with slip and glaze would be perceptibly lighter in weight than those treated with tin enamel only. He claims to be able to distinguish the two varieties by weight only without

<sup>1</sup> New York, 1915, p. 21.



resorting to the test of hardness. It is recognized that after 1500 the surface of Hispano-Moresque ware is not so hard as that of specimens of earlier date. This may be due to a smaller proportion of tin in the *baño*. A process of slip and glaze is reported by Don de Osma on one variety of pottery found at Medina-az-Zahra.<sup>1</sup> Until further evidence is forthcoming caution is necessary in accepting Dr. Barber's proposed method of dating Hispano-Moresque pottery by surface constituents only.

Among the shapes of pottery in use in Spain in the XV century<sup>2</sup> is the "scudella" or bowl, often with "lug" handles, "scudellas ab orelles."<sup>3</sup> Part of a bowl with such handles is in the Victoria and Albert Museum<sup>4</sup> from Fostāt, perhaps XIV century work imported from Spain. It is of reddish earth, decorated in a pale gold lustre with criss-cross and foliage patterns and a central cross. A well-known Valencian example, with two lugs, dated by Mr. van de Put<sup>5</sup> to about 1427-1458, is in the collection of Sir Otto Beit. (Plate xii. 40.) It bears the same arms and decoration in lustre as those on a contemporary dish in the Musée Céramique, Sèvres,<sup>6</sup> namely of Blanche, Queen of Navarre, Duchess of Peñafiel and Montblanch. The "scudella" is said to have been found in an excavation in Valencia. The surface of the enamel on the inside of the bowl is damaged by marks caused by the "cockspurs" which were placed on it in

<sup>1</sup> *Ap. ad.* 1911, 12.

<sup>2</sup> For detailed list of shapes see C. D. Fortnum, *Majolica in S. Kensington Museum*, 1873, p. lxxiii, and de Osma, *Ap. II*, 1908, 78, 79.

<sup>3</sup> As *Ap. II*, 1908, p. 107; document of May 15, 1414.

<sup>4</sup> *V. & A. Mus.*, 1339-1897.

<sup>5</sup> van de Put. *Supp.* 1911, frontispiece.

<sup>6</sup> van de Put, *op. cit.*, 1904, Pl. VI, and *Supp.* 1911, p. xii.



the kiln. Its deep lustre is not so fine as the pale-golden variety noticeable on the dish; it is not well fired and may have been a "waster" thrown aside as imperfect.

The Hispanic Society of America<sup>1</sup> possesses a bowl assigned to the XVI century with four "lugs," having an eagle in the centre and other decoration in brownish lustre. The de Osma Collection, Madrid, contains several bowls of this type both two and four-handled. The Victoria and Albert Museum<sup>2</sup> has a two-handled specimen of large size, assigned to about 1500, painted in lustre with the arms of Sans or Alegre in the centre. On the back are sprays of foliage and in the centre a mark, or rough signature, in lustre. An example<sup>3</sup> of the first half of the XVII century has a conventional pattern in lustre. A feature of such of these bowls as I have been able to handle is that the lugs are splayed on their under side in opposite directions, so that they fit the fingers comfortably when the vessel is raised in the hands.

A rare and original design of vessel is the "bol couvert," with a cover the same shape as the bowl, forming a barrel with narrow ends. One such, of Valencian make, in the de Osma Collection,<sup>4</sup> of about 1450-1470, has medallions and imitation inscription in deep blue with lustre. (Plate xii. 41.) Another, now in the same collection,<sup>5</sup> has a knobbed top and bears a cross in a medallion in its lustre decoration.

Pots, with four handles, occur in the earlier XV century,

<sup>1</sup> Barber. *Cat.* No. 49, Pl. XXXV.

<sup>2</sup> *V. & A. Mus.* 458, 1907. van de Put. *Supp.* 1911, fig. 17.

<sup>3</sup> *V. & A. Mus.* 12, 1907.

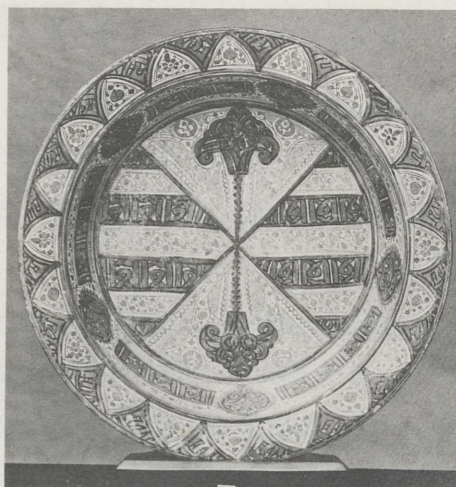
<sup>4</sup> Rivière, *op. cit.*, p. 12, fig. 9. Shewn at Madrid, 1892, Room XIX.

<sup>5</sup> Formerly *Godman Coll.*, XLII, 250.

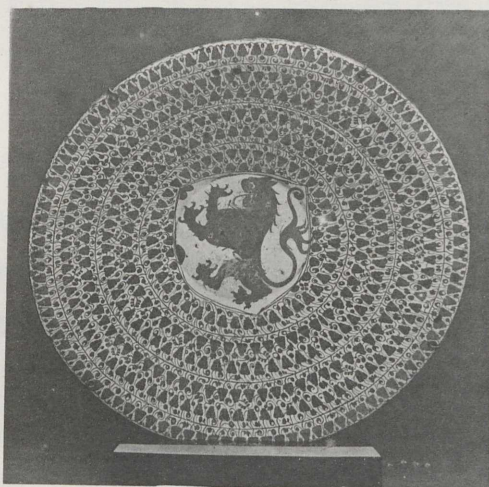




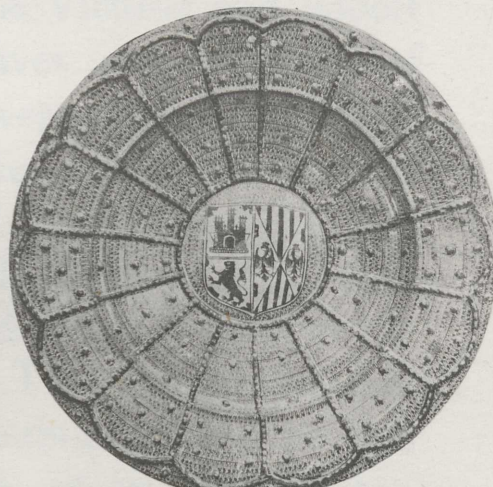
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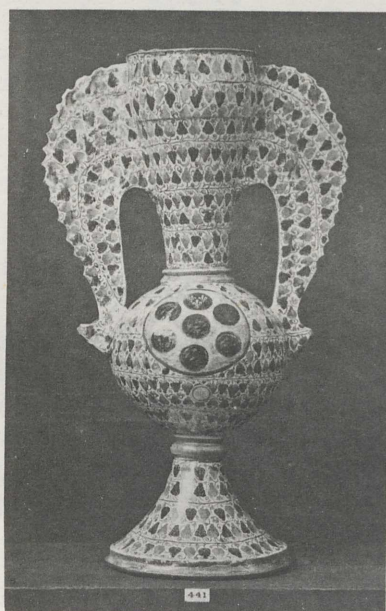
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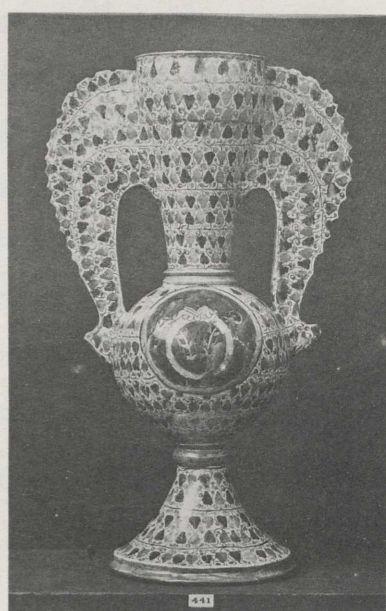
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43. DISH. MANISES. GODMAN COLLECTION

45. DISH. VALENCIA. GODMAN COLLECTION

47. VASE WITH WING-HANDLES (FRONT)  
VALENCIA. GODMAN COLLECTION

44. DISH. MANISES. GODMAN COLLECTION

46. DISH. VALENCIA. ARMS OF ISABELLA OF  
CASTILE AND FERDINAND OF SICILY. VICTORIA  
AND ALBERT MUSEUM

48. VASE WITH WING-HANDLES (BACK)  
VALENCIA. GODMAN COLLECTION



as in the Godman Collection<sup>1</sup> (Plate xii. 42) with medallions, tree of life patterns and imitation inscription in deep blue, and fine lustre. An example of similar shape in the Beit Collection<sup>2</sup> was shewn at Munich, 1910.

Vases with wing-handles, in the shape of the Alhambra Vase, are unusual. One such, 22 in. high, in the Godman Collection<sup>3</sup> bears the Medici arms and a decoration in vine-leaves, alternately blue and gold, on a cream ground. (Plate xiii. 47, 48.) An example in the Victoria and Albert Museum<sup>4</sup> has blue and lustre vine-leaves and no shield of arms. The handles are pierced in floweret design, a painted floweret with pierced centre occurs at the top of each handle.

The more usual shapes of the XV century are the dish and the *albarello*. Of these an early form of dish, flat-bottomed with vertical sides and broad brim, is akin to the metal basins of the East, still in use. This variety does not stand up easily on its edge and was doubtless useful as well as decorative. An interesting example, 16 in. in diameter, probably of the XIV century, was shewn at the Burlington Club, 1887.<sup>5</sup> (Plate xiii. 43.) In the centre is a boat with high stem and stern and one mast carrying a sail. On board are four persons rowing. Floral ornaments fill the background. On sides and rim are conventional, interlaced, patterns. The design, with the exception of the stripes

<sup>1</sup> *Godman Coll.*, XXVIII, 461; XXXI, 385; XXXII, 429.

<sup>2</sup> *Beit Coll.*, No. 610.

<sup>3</sup> *Godman Coll.*, XL, 441; *Spanish Ex.*, 1896, No. 489—bought at Magniac sale, 1892, formerly in the Strawberry Hill Collection.

<sup>4</sup> *V. & A. Mus.*, 8968-1863, formerly in the Soulages Coll. Riaño, *Spanish Arts*, 1879, fig. on p. 158.

<sup>5</sup> *B.F.A. Club*, 1887, No. 1; *Span. Ex., Lond.*, 1896, No. 471; *Godman Coll.*, XXIX, 259.



inside the flag, the floral groundwork and the tiny arabesques, are in deep blue, the latter in golden lustre. On the back a circle encloses a leaf, with ladder pattern on the sides and circles round the brim.

A dish of similar shape in Lord Spencer's Collection,<sup>1</sup> assigned by Mr. van de Put to the early XV century, bears the arms of Puig or Despuig. Another, without armorials, is in the Godman Collection.<sup>2</sup> (Plate xiii. 44.) One, with central interlaced squares outlined in blue to form a star, is in the Beit Collection.<sup>3</sup>

A dish of shallower form, with sides sloping from brim to centre, stands easily on its edge and may have been chiefly used as decoration. This shape weakens till it is almost flat. (Plate xiii. 45.) Ribs and studs are occasionally added, moulded in relief in a style derived from metal-work, as on a Valencian dish<sup>4</sup> of about 1475-1479, with the arms of Isabella of Castile and Ferdinand King of Sicily. (Plate xiii. 46.) A low, studded brim is sometimes found turned up at the edge, with studs set round a central space, as on a specimen in the Salting Bequest<sup>5</sup> with the arms of delle Agli of Florence. (Plate xiv. 49.) Dishes of this variety, assigned to about 1480-1500, are among the de Osma treasures. One such is in the Godman Collection.<sup>6</sup>

The Hispanic Society, America, has a fine flat dish, of the earlier XV century, standing on a small foot, with four

<sup>1</sup> van de Put, *op. cit.*, 1904, frontispiece and p. 52.

<sup>2</sup> *Godman Coll.*, XXV, 396.

<sup>3</sup> *Beit Coll.*, 364.

<sup>4</sup> *V. & A. Mus.*, 1680-1855. van de Put, *op. cit.*, 1904, Pl. XXIX; *Supp.* 1911, p. xii.

<sup>5</sup> *V. & A. Mus.*, Salting Bequest, 809 (w. heads of *aglio* or garlic).

<sup>6</sup> *Godman Coll.*, XLI, 446.





49



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51



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49. DISH. ARMS OF DELLE AGLI OF FLORENCE  
VICTORIA AND ALBERT MUSEUM. (SALTING  
BEQUEST)

51. ALBARELLO. MANISES. MACY COLLECTION,  
NEW YORK

50. TILE-WORK WITH ALAFIA INSCRIPTION  
DE OSMA COLLECTION

52. ALBARELLO. VALENCIA. BEIT COLLECTION



moulded loops coming over the edge and a decoration, of deep blue with golden lustre, in "tree of life pattern" with medallions, arabesques and a central star device.<sup>1</sup>

Many Hispano-Moresque dishes of all dates have, in their brims, holes for suspension obviously bored at the time of making as they are smooth to the touch; the enamel enters into them and the lustre stops at their edge with a slight blur.

The *albarello*, a cylindrical jar of Oriental origin, with a wide mouth, designed to hold solid or viscous substances and to stand on a shelf, is a shape favoured by Moorish potters of Spain and one that came to be used decoratively in European art in the XV century. It appears in an Annunciation by Crivelli (1430-1494) in the National Gallery, London.<sup>2</sup> Grocers and chemists adopted it for their wares; it was often used in pharmacies directed by religious houses. The earlier Valencian *albarelli* of the XV century have strong shoulders and good outline, as the specimen of the Macy Collection, New York, painted with green-brown lustre on a cream ground, with "tree of life" pattern in blue and imitation inscription.<sup>3</sup> (Plate xiv. 51.) The *albarello's* shoulder gradually loses its emphasis and the vessel weakens in outline. By the end of the XVII or beginning of the XVIII century the shape is poor, as in a specimen of the Beit Collection, with vine-leaves and tendrils alternately blue and lustred. (Plate xiv. 52.)

Bowl-shaped vessels are occasionally found. One in the

<sup>1</sup> Rivière, *op. cit.*, Pl. 94. *Hisp. Soc. Am.*, Cat. No. 4, Pl. III.

<sup>2</sup> Nat. Gall., No. 739.

<sup>3</sup> Rivière, *op. cit.*, Pl. 93. Compare *Godman Coll.*, XXX<sup>a</sup>, 478.



Victoria and Albert Museum<sup>1</sup> decorated in coppery-brown lustre with iridescent reflexion and blue on a cream ground, has a three-masted ship as its central scheme. The sails are set, flags and streamers flying and a boat on deck; timbers, sail-cloths and reef-points are picked out by lines of incision scratched through the lustre; the background is of tiny spirals and rosettes, four large fish swim below. Against the rim are five compartments with ornamental fillings reserved in the ground colour. On the exterior is a band of lustre from which spring ornaments of "tree of life" pattern. The mainsail has been discerned to bear the shield of Portugal (ancient) dating the bowl to about 1438-1481.

The colours used in combination with lustre on Hispano-Moresque ware, are blue, of varying tone, and a manganese that shades to purple. These plain colours, as already noted, were painted on the enamel before the second firing of the clay. When fused in the kiln they become perfectly incorporated with the enamel and stand wear well. The lustre pigment, being applied after the firing of the enamel and fixed by the final firing at low temperature only, sometimes shews signs of wear. As on specimens from Fostāt and Medina-az-Zahra, Hispano-Moresque ware has the lustre applied both to the back and front of dishes and similar objects. Good, careful work occurs on the back of many specimens; in later work the decoration of the back is often hastily executed.

Lustred ware of Spain, as regards its scheme of decora-

<sup>1</sup> *V. & A. Mus.*, 481-64. van de Put. *Connoisseur*, XV, 1906, p. 161; and *Supp.*, 1911, fig. 4.



tion, falls broadly into two distinct classes. Its first and rarer style (*Class A*) is assigned to about the time of Alfonso V of Aragon (1416-1458) or earlier, and includes an important and dignified series of objects, some of which have been already noted, their characteristics being deep rich blue, lustre of fine quality, imitation Arabic inscription, Moslem arabesques and patterns derived from the "tree of life" design.<sup>1</sup> Similar characteristics may be found on fine Oriental lustred work of the XIII century. To this day, on works of Moslem manufacture, decorative inscriptions are often intentionally fictitious since believers, especially Turks, consider it sinful to risk defacement of the name of Allah.<sup>2</sup> The origin of the inscription generally used on Hispano-Moresque ware has been identified as the Arabic word *alafia* (=prosperity, fate, the blessing of God, with a Castilian equivalent of grace, pardon, mercy, etc.).<sup>3</sup> This word by the suppression of the diacritical points and the prolongation of some of the lines, was converted by the potter into a conventional and exclusively decorative design. The inscription is found both in large and small size. A specimen of XV century tile-work, the property of Don G. J. de Osma,<sup>4</sup> bears the word in Arabic characters in blue on a background of lustred spirals. (Plate xiv. 50.) A XV century dish in the same collection has bands of *alafia* in blue and lustre. (Plate xv. 54.) An *albarello* of the same century

<sup>1</sup> See Plates xii. 41, 42; xiii. 44; xvi. 59.

<sup>2</sup> See A. de Longpérier, *Revue Arch.*, 1845, 46, Vol. II, 2<sup>e</sup> partie.

<sup>3</sup> de Osma. *Los Letreros ornamentales en la cerámica morisca del Siglo XV.* (orig. pub. in *Cultura Española*, II, 1906, 473, figs. 1-10).

<sup>4</sup> *Madrid Ex.*, 1892, Room XIX. *Comp. Inst. d'Estudis Catalans*, III, p. 717, fig. 20.



presented by Mr. Godman<sup>1</sup> to the Victoria and Albert Museum, 1900, has, as its sole decoration, the pattern in deep blue with tiny scrolls in coppery lustre. (Plate xv. 53.) A well-proportioned *albarello* of the first half of the XV century in the Beit Collection has the word similarly arranged in panels. The same inscription is found on blue and white, non-lustred ware; as on a Valencian *albarello* with cylindrical bands of lettering in the Victoria and Albert Museum.<sup>2</sup> A blue and white XV century fragment in the Louvre<sup>3</sup> has the inscription, the ovals and the mount and tree as on contemporary lustred specimens.

The "tree of life" pattern is a development of a design with a far-reaching art history, associated with the ritual-fertilization of the date-palm.<sup>4</sup> Acts of worship connected with trees are represented on Assyrian sculptures of the time of Assurnasir-Pal, B.C. 885-860, of which specimens are preserved in the British Museum. (Plate xv. 56.) The Godman Collection<sup>5</sup> has an interesting early Valencian deep dish, whereon two female figures are represented, standing beside a tree, one holding a flower, one drinking from a cup. They wear heavy cloaks down which a line of *alafia* inscription is carried and stand on labels of the same, the tree, evidently a palm with rugged stem, is on a mount of the same. A conventional pattern, similar to that on a dish, already illustrated,<sup>6</sup> decorates the brim, the background filling is of spirals

<sup>1</sup> *Godman Coll.*, XXVI, 451; *V. & A. Mus.*, 851-1900.

<sup>2</sup> *V. & A. Mus.*, 488-64.

<sup>3</sup> Rivière, *op. cit.*, Pl. 90.

<sup>4</sup> See *Proc. Soc. Bib. Arch.*, June, 1890.

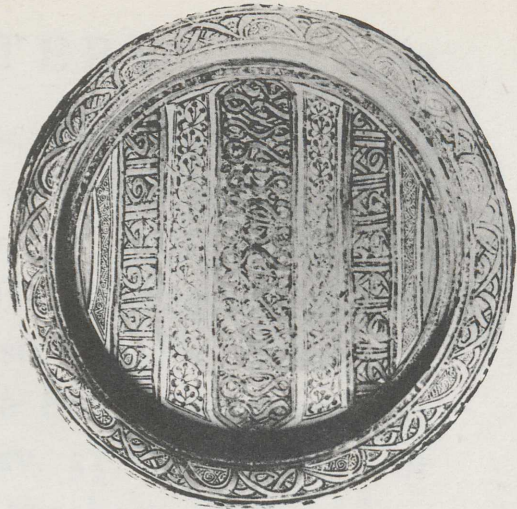
<sup>5</sup> *Godman Coll.*, XXVII, 460, formerly in the collection of the duc de Dino.

<sup>6</sup> Plate xv. 54.

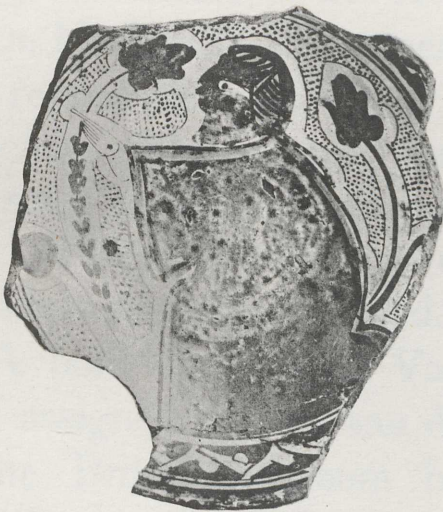




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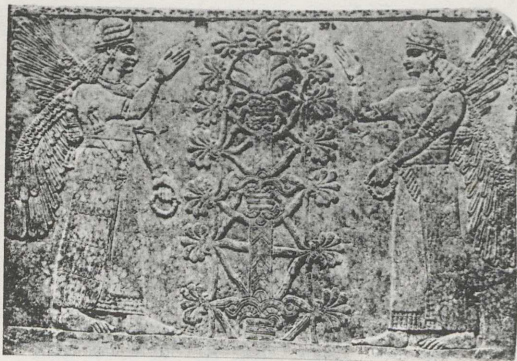
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56



58

53. ALBARELLO. MANISES. VICTORIA AND ALBERT MUSEUM

55. FRAGMENT. FOUND AT FOSTÄT. FOUQUET COLLECTION

56. ASSYRIAN SCULPTURE. BRITISH MUSEUM

54. DISH. MANISES. DE OSMIA COLLECTION

57. DISH. MANISES (BACK). GODMAN COLLECTION

58. DISH. MANISES (FRONT). GODMAN COLLECTION



and arabesques, on the back is a fine heraldic eagle amid foliage scrolls. A deep blue is used with fine golden lustre of blue and red reflexion. (Plate xv. 57, 58.) With this specimen may be compared an unpublished fragment, probably Hispano-Moresque, found at Fostāt by Dr. Fouquet,<sup>1</sup> shewing a kneeling figure draped in a heavy cloak and extending a hand amid foliage. (Plate xv. 55.) The edge of the cloak, the hair and one circle of the brim are in blue, the rest of the decoration is in lustre.

The Louvre possesses an enamelled plate, assigned to Aragonese make of the XV century,<sup>2</sup> unglazed, on which, in green, black, and manganese on a cream ground, two women are represented on either side of a tree with two large serpents. The women wear long, probably hieratic, robes, and seem to be engaged in some ritual act connected with the tree. The female figures on the Godman glazed bowl are doubtless similarly engaged.<sup>3</sup>

A bold example of Valencian glazed ware of *Class A* type, assigned by Mr. van de Put to before 1434<sup>4</sup> is the dish in the British Museum bearing the arms of the Counts of Ribagorza and Prades of the house of Aragon. (Plate xvi. 59.) It has bands of mock inscription and ovals in blue, arranged in two circles round the shield and on the brim, the subsidiary ornaments being in reddish-gold lustre, the ground cream. On the back is an eagle displayed. The dish is similar to one, of the early XV century, now in the

<sup>1</sup> *Fouquet Coll.*, L. 142, 3336.

<sup>2</sup> *Rivière, op. cit.*, Pl. 91.

<sup>3</sup> For history of subject in Ægean area, see A. J. Evans, *Tree and Pillar Cult. Jour. Hellenic Studies*, XXI, 1901, p. 99, etc.

<sup>4</sup> van de Put, *op. cit.*, 1904, Pl. V.



collection of the Hispanic Society<sup>1</sup> with the arms of Despuig, or some name derived from the Catalan *puiig* (=hill). On the back is an eagle in golden lustre. Of these two dishes the British Museum's has no shoulder, the Hispanic Society's a medium shoulder, while the example of the same class, in the Spencer Collection already noted with the arms of Despuig has a deep shoulder.

A rare decoration of Valencian ware, contemporary with *Class A* work yet standing somewhat alone, is that of "spur-band and cross-hatching," as on the fine deep dish already noted,<sup>2</sup> with the arms of Mary, consort of Alfonso V. An example with six compartments of the pattern and a similar vertical border was sold in Paris, 1904.<sup>3</sup> It bore a central shield with a large *fleur de lys*. The Conde de Valencia shewed a similar dish at Madrid, 1892, with the arms of Sicily.<sup>4</sup> The de Osma Collection has several dishes of the class, one bearing the smaller mock-Arabic inscription and medallions combined with the "spur-band." In the centre is a shield bearing a mark, probably of some guild or religious community. The van Gelder Collection, Holland, includes a XV century dish with "cross-hatching" combined with an ivy-leaf design instead of the "spur-band." A central shield bears an eagle.<sup>5</sup> A large blue and white tile in the Victoria and Albert Museum<sup>6</sup> has the "spur-band," without "cross-hatching" with the arms of Castile. (Plate xvi. 61.)

<sup>1</sup> *Hisp. Soc. Am., Cat.* No. 3 and frontispiece. van de Put, *Supp.*, 1911, fig. III.

<sup>2</sup> Plate xi. 35.

<sup>3</sup> Hotel Drouot, Paris, Dec. 12, 13, 1904. *Coll. de Monsieur N.*, No. 252.

<sup>4</sup> Room XIX, 55; pub. *Las Joyas, etc.*, Pl. LXXX, now in de Osma Coll.

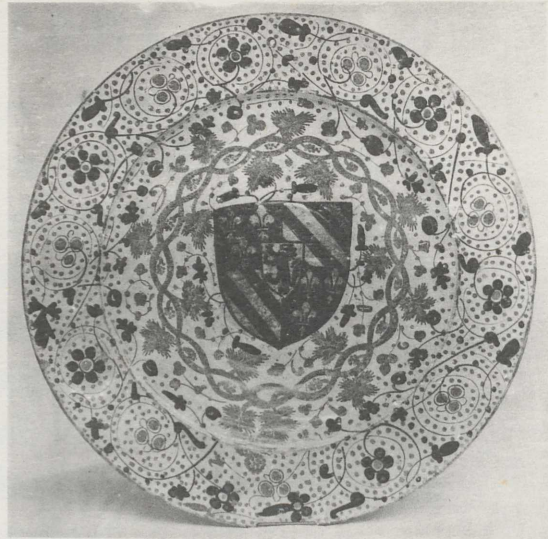
<sup>5</sup> *Les Arts*, Dec. 1910, p. 20, fig. 1.

<sup>6</sup> *V. & A. Mus.*, 202-1881.





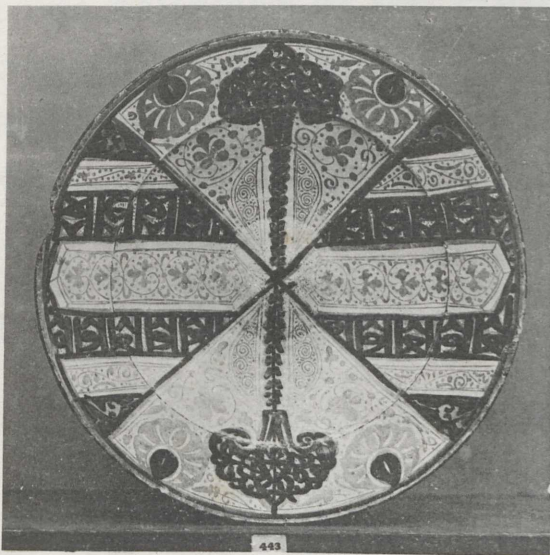
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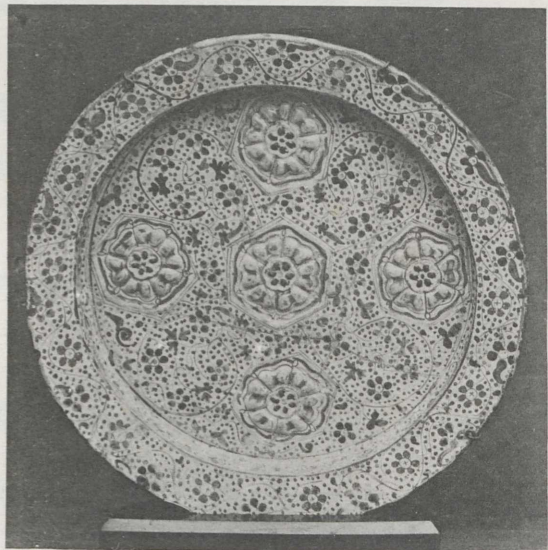
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59. DISH. MANISES. ARMS OF RIBAGORZA AND PRADES. BRITISH MUSEUM

60. DISH. MANISES. ARMS OF DUKE OF BURGUNDY. WALLACE COLLECTION

61. BLUE AND WHITE TILE. UNLUSTRED.  
VALENCIA. VICTORIA AND ALBERT MUSEUM

62. DISH. MANISES. GODMAN COLLECTION

63. DISH. MANISES. GODMAN COLLECTION



The second and more numerous class of Valencian XV century lustred ware (*Class B*), is assigned, mainly, to the later years of Alfonso V (1416-1458) and to the reign of John II (1458-1479). The style of its decoration doubtless represents the gradual infiltration of European influences, and reflects some of the many social currents in Valencia at the period, combined with a rising power of the Catholic Church. Natural renderings of foliage and plant-forms begin to be adopted with inscriptions in Gothic lettering.

An important early variety of background in this class of ware is the "flower and leaf on a dotted ground,"<sup>1</sup> as on the fine Manises lustred dish in the Wallace Collection, London, bearing the arms of the Dukes of Burgundy and assigned to about 1404-1430.<sup>2</sup> (Plate xvi. 60.)

This filling, which seems to be a link between the two classes *A* and *B*, is found occasionally combined with the larger mock-Arabic inscription, and the "tree of life" design.<sup>3</sup> (Plate xvi. 62.) It is combined with flowers in relief on a specimen in the Godman Collection<sup>4</sup> (Plate xvi. 63) and on one belonging to the Hispanic Society,<sup>5</sup> and is the sole ornament of a plate in the Beit Collection with slight lustre.<sup>6</sup> It appears on blue and white hexagonal Valencian tiles of the XV century, with moral inscriptions, *ap delegencia*,

<sup>1</sup> The names, now in general use, of these "fillings" are those adopted by Mr. van de Put, 1904.

<sup>2</sup> van de Put, *op. cit.*, 1904, Pl. X.

<sup>3</sup> As *Godman Coll.*, XXIV, 443; XXX, 456, etc.

<sup>4</sup> *Godman Coll.*, XXXVIII, 267, shewn at B.F.A. Club, 1887, No. 82.

<sup>5</sup> *Hisp. Soc. Am.*, Cat. No. 19, Pl. XV.

<sup>6</sup> See also *Met. Mus.*, New York, Ceramic Cat., 1911, No. 1982.



*ap sana pensa*, etc., in the Victoria and Albert Museum,<sup>1</sup> and from the Convent of Saint Dominic, Valencia.<sup>2</sup>

The "large vine leaf and small flower" filling is used on the dish, of about 1450-1475, in the Godman Collection<sup>3</sup> with the arms of René d'Anjou. The filling seems to belong to the latter part of the reign of Alfonso V and the earlier years of John II, without evidence of its use in the second quarter of the century. A filling derived from its subsidiary foliage comes in about the third quarter of the century, as on the Godman dish<sup>4</sup> of about 1450-1465 with the arms of Louis, Duke of Savoy, with golden lustre and blue (Plate xvii. 64), and on one exhibited by Baron Alphonse de Rothschild at the Exposition des Arts Musulmans, 1903,<sup>5</sup> now assigned to about 1470-1472, with the arms of Charles VII of France, the Dauphin Louis and the Duke and Duchess of Burgundy. The Godman specimen has, combined with the foliage background, four crowns outlined in blue. A similar decoration, of five crowns, occurs on another dish in the same collection,<sup>6</sup> charged with the arms of Aragon; on one with a lion rampant (Leon)<sup>7</sup> and on another with a large *fleur-de-lys*.<sup>8</sup> A fine dish of the type, now in the de Osma Collection, of about 1470-1480 has seven crowns on its brim, and a foliage ground with intervening flowerets. An *albarello* in the possession of Messrs. Durlacher (Plate xvii. 66) has

<sup>1</sup> *V. & A. Mus.*, 607-610, 1893. See van de Put, *op. cit.*, 1904, p. 12.

<sup>2</sup> Font y Guma, *op. cit.*, figs. 111-112.

<sup>3</sup> Plate x. 32. *Godman Coll.*, XXXIX, 257.

<sup>4</sup> *Godman Coll.*, XXXVI, 417. van de Put, 1904, Pl. XII.

<sup>5</sup> van de Put, 1904, Pl. XIII; and *Supp.*, 1911, Pl. XII.

<sup>6</sup> *Godman Coll.*, XXXVII, 272.

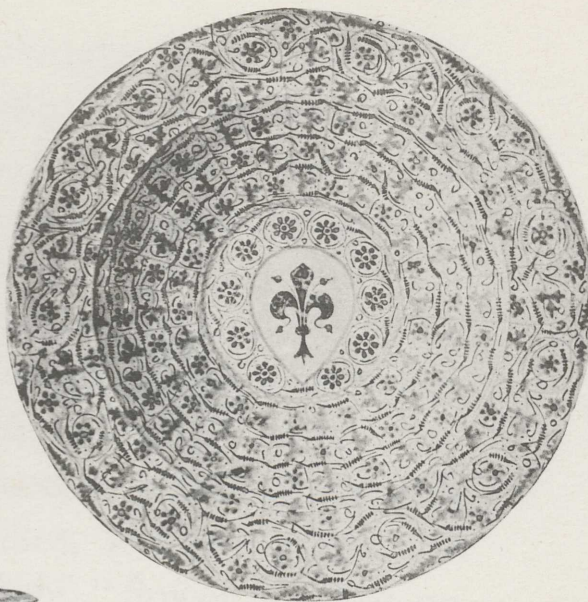
<sup>7</sup> *Godman Coll.*, XXIX, 260.

<sup>8</sup> *Godman Coll.*, XXIX, 258.





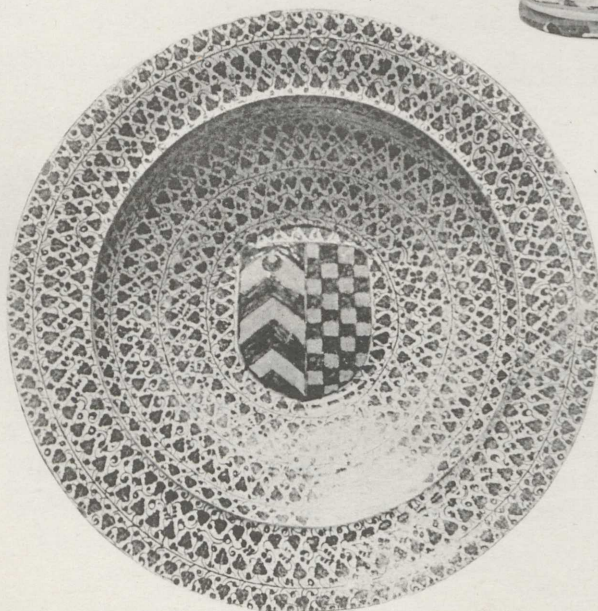
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64. DISH. MANISES. ARMS OF LOUIS, DUKE OF SAVOY. GODMAN COLLECTION

65. DISH. ARMS OF CITY OF FLORENCE

66. ALBARELLO. MANISES. ARMS OF ARAGON. IN THE POSSESSION OF MESSRS. DURLACHER, LONDON

67. DISH. VALENCIA. ARMS OF ISABEL DE CRÈVECOEUR

68. DISH. WITH INITIAL Y. MANISES. DE OSMA COLLECTION



the same ground and the arms of Aragon on a shield surmounted by a crown, with the crown *motif* repeated as a subsidiary decoration. It is a fine, large piece with good blue and lustre, and probably formed part of some royal order in the third quarter of the XV century.

A fairly common filling of the period 1450-1475 is the "bryony leaf and small flower" in blue combined with lustre, as on the dish in the Salting Collection, already noted, with the Buyl arms.<sup>1</sup> This filling, often used in combination with the armorials of North Italian families, frequently has the shield of arms encircled with a wreath of "flower and leaf on dotted ground" design. (Plate xvii. 65.)<sup>2</sup>

The "smaller rounded vine-leaf" in golden lustre on cream appears towards the end of the XV century, as on a dish with the arms of Isabel, wife of Philip de Crèvecœur, Maréchal des Cordes (d. 1494).<sup>3</sup> (Plate xvii. 67.)

A "diapering of dots and stalks," sometimes called "notes de musique," derived from the "smaller rounded vine-leaf" pattern, is not unusual. It appears on the dish of about 1475-1479 with the arms of Isabella of Castile and Ferdinand of Sicily,<sup>4</sup> and on that in the Lyons Museum with the arms of Buyl.<sup>5</sup>

A variant of the pattern is used on a dish in the Godman Collection,<sup>6</sup> having a raised central boss with a shield of arms

<sup>1</sup> Plate xi. 37.

<sup>2</sup> See van de Put, 1904, Pl. XVI (Arms of Florence), XVII (of Arrighi of Florence), XVIII (of a Florentine family), XIX (of Zati of Florence), XX (of Guasconi, Florence), XXII (of Tondi, Siena).

<sup>3</sup> van de Put, 1904, Pl. XXIII.

<sup>4</sup> *V. & A. Mus.*, 1680-1855. van de Put, 1904, XXIX.

<sup>5</sup> Plate xi. 38. van de Put, 1911, fig. 1.

<sup>6</sup> *Godman Coll.*, XXVI, 450. Compare *Studio*, XLVII, 1909, p. 16, fig. 7.



(Leon) surrounded by moulded gadroons and a raised crown like border. The monogram "YS" for Isabel of Castile (d. 1504) is repeated five times. Part of the gadroons, the lines of the radiating compartments and the outlines of the monograms and border are in blue, the rest in golden lustre on cream. The de Osma Collection has a dish with Y of similar form surmounted by a crown on a background of "flower and leaf with dotted ground." (Plate xvii. 68.) The same form of letter, in *cloisonné* enamel, is used on a fine XV century binding of *Las Partidas*, in the National Library, Madrid, with a crowned F on the other side, indicating a date after their marriage in 1469.<sup>1</sup>

Certain dishes of late XV or early XVI century make are noticeable for fine, free, arabesque designs in golden lustre as the example in Beit Collection,<sup>2</sup> with the arms of Isabel de Carvajal (d. 1523), wife of Sancho del Aguila (d. 1503). The details of the arms are in blue; on the back are concentric circles of thick and thin lines. (Plate xviii. 69.) A dish in the same collection has a large pattern of free foliage in eight divisions in fine pale lustre, with a shield outlined in blue with a *fleur de lys* in dexter base. On the reverse is an eagle in gold, with feathery foliage. With them may be compared an ewer of the Godman Collection,<sup>3</sup> with similar, elegant, arabesques and a shield of a lion rampant counterchanged.<sup>4</sup> On lustred decoration of this type four

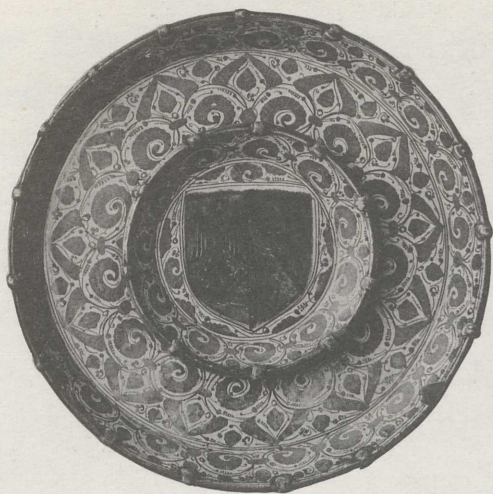
<sup>1</sup> Shewn at Madrid Ex., 1892, Room XVIII, No. 216. *Las Joyas*, etc., Pl. CXXVIII.

<sup>2</sup> Valentiner's *Cat. Beit Coll.*, 1906, No. 24. van de Put, *Supp.*, 1911, fig. 16.

<sup>3</sup> *Godman Coll.*, XXXV, 431.

<sup>4</sup> Compare dish w. gadroons, *Godman Coll.*, XLIV, 278; w. lion counterchanged, tile, Font y Guma, *op. cit.*, fig. 32; dish, *Hisp. Soc. Am.*, *Cat.* No. 26, Pl. XXII.

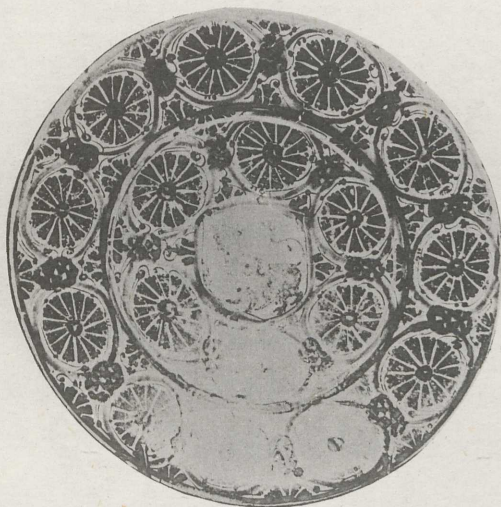




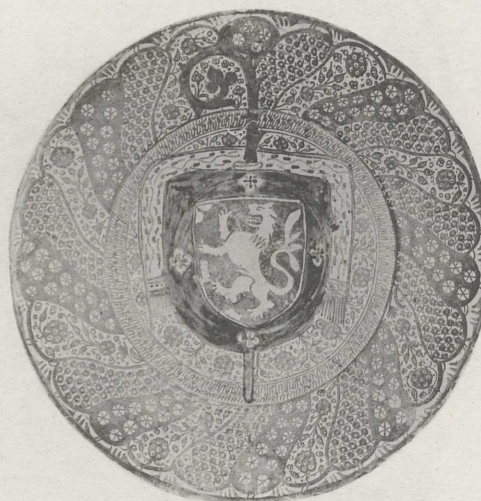
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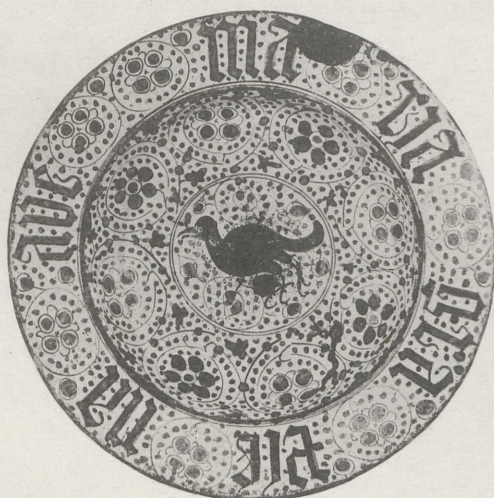
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69. DISH. VALENCIA. ARMS OF ISABEL DE CARVAJAL. BEIT COLLECTION
71. DISH. VALENCIA. COLLECTION OF HISPANIC SOCIETY OF AMERICA
73. DISH. VALENCIA. COLLECTION OF HISPANIC SOCIETY OF AMERICA

70. DISH. VALENCIA. ARMS OF MASCARELL IN THE POSSESSION OF MESSRS. DURLACHER, LONDON
72. DISH. VALENCIA. ARMS OF JUAN PAYO COELLO. COLLECTION OF HISPANIC SOCIETY OF AMERICA
74. DISH. VALENCIA. VICTORIA AND ALBERT MUSEUM



large four-petalled flowers in blue are occasionally imposed.<sup>1</sup> Messrs. Durlacher possess a dish in brownish lustre with four such flowers in dark blue and the golden *fleur de lys* of the Valencian family of Mascarell.<sup>2</sup> (Plate xviii. 70.) The Beit Collection has a plate with similar flowers in lustre, linked with blue cord; one in the Hispanic Society's possession, presented by Don G. J. de Osma, has blue flowers linked.<sup>3</sup> (Plate xviii. 71.) The type seems to have persisted till the XVII century. On a dish in the Victoria and Albert Museum,<sup>4</sup> with a diapering of stems in pale blue and a foliage design of branch and leaves, four blue stars appear in the border.

The imitation of metal shapes seems to have been a definite aim of the potter, a contract of 1414 specifies large dishes *ad formam de plats d'argent*.<sup>5</sup> Moulded gadroons, arranged round a central boss in a style reminiscent of contemporary European metal-work, are not uncommon. Two lines of gadroons, forming a wheel pattern, are sometimes found.<sup>6</sup> Moulded acanthus leaves, bunches of grapes<sup>7</sup> and other embossed leafage patterns occur, combined with gadroons. Gadroons in relief or painted, often in a triple combination of recurring patterns, are a design prevalent in the last quarter of the XV and through the following century. The design had, however, clearly been evolved considerably

<sup>1</sup> As *Godman Coll.*, XXXVIII, 265; w. eagle (del Aguila?), XXX, 453. Also *Hisp. Soc. Am.*, Cat. No. 56, Pl. XLII (Castile, Leon).

<sup>2</sup> See Béthencourt, *Hist. Geneal. y herald*, Madrid, 1902, IV, p. 374.

<sup>3</sup> *Hisp. Soc. Am.*, Cat. No. 29, Pl. XXV, shewn at Madrid, 1892.

<sup>4</sup> *V. & A. Mus.*, 331-1908. Compare 338-1908.

<sup>5</sup> *Ap. II.*, 1908, p. 32.

<sup>6</sup> As *Hisp. Soc. Am.*, Cat. No. 68, Pl. XLVIII.

<sup>7</sup> As *Studio*, 1909, XLVII, p. 22, fig. 23.



earlier, as it appears among those on dishes in an early XV century representation of the Last Supper, the "Solsona panel or retable" shortly to be described.<sup>1</sup> A fine specimen of the type, of the end of the XV century, is that now in the collection of the Hispanic Society, America,<sup>2</sup> once in the Boy Collection, bearing the arms of Juan Payo Coello, of noble Portuguese descent, a native of Zamora, Castile, Abbot of Poblet, 1480-1499. It shews a pastoral staff in lustre, outlined in blue, and a fringed *sudarium* or *manipulus*. (Plate xviii. 72.) On the back are ovals enclosing feathery ornaments in lustre.

Latin inscriptions in Gothic lettering occur on *Class B* ware. Birds and animals in dark blue appear with the "flower and leaf on dotted ground" filling, and with the four-petalled flowerets in blue, with inscriptions of religious character. The Hispanic Society has a Valencian dish,<sup>3</sup> of about 1404-1430, with a dark blue bird on a lusted background and the angelic salutation *Ave Maria gra plena*. (Plate xviii. 73.) The Godman Collection has one of similar type and inscription with golden-ruby lustre.<sup>4</sup> The Beit Collection includes one with an ostrich in blue<sup>5</sup> with lustre; the Victoria and Albert Museum has an example<sup>6</sup> with lustre and a lion rampant and the same inscription in blue. (Plate xviii. 74.) The de Osma Collection has a

<sup>1</sup> de Osma. *Ap. II*, 1908, frontispiece.

<sup>2</sup> *Hisp. Soc. Am., Cat.* No. 77, Pl. LIV. Compare a tile from the Monastery of Poblet, Font y Guma, *op. cit.*, fig. 173 (*coello*, Portuguese=rabbit).

<sup>3</sup> *Hisp. Soc. Am., Cat.* No. 11, Pl. VIII, there assigned to 1470-90.

<sup>4</sup> *Godman Coll.*, XLIII, 433.

<sup>5</sup> *Zeitschrift für bildende Kunst*, neue folge 1907, XVIII, 119.

<sup>6</sup> *V. & A. Mus.*, 1460-1870.



famous Manises dish of the type, now assigned, on the evidence of the Solsona panel, to about 1404-1430, the period of the dish in the Wallace Collection already noted.<sup>1</sup> On it is painted a leaping greyhound in blue, wearing a gold collar, on a lustred background of "flower and leaf on dotted ground," with an inscription referring to the Virgin and St. Helen.<sup>2</sup> The same collection has a specimen with a stag in blue on a similar background, with the angelic salutation.<sup>3</sup> The British Museum has a dish, probably contemporary, from the Bernal Collection, with a hind or antelope in blue, on a pale golden lustred background, in which the "tree of life" design occurs, with an invocation to Saint Catharine: *Senta Catalina guarda nos*.

A cylindrical bottle of Valencian make, in *askos*, or wine-skin, shape, of the early XVI century<sup>4</sup> with a spout in the form of an animal's head, has two bands of inscription, *surge domine*, and fillings in lustre. The same inscription *exsurge domine ad liberandum nos* appears on a contemporary dish with moulded edge in the Godman Collection.<sup>5</sup> Such inscriptions gradually degenerate into mere pattern. *Exsurge domine* has so degenerated on a XVII century dish belonging to the Hispanic Society.<sup>6</sup> A dish of the XVI century, with the same Society, is inscribed with a modification of *Urbi et*

<sup>1</sup> Plate xvi. 60.

<sup>2</sup> Rivière, Pl. 95.

<sup>3</sup> Compare *Godman Coll.*, XLI, 444. Bull with coat of arms on side and similar inscription.

<sup>4</sup> *V. & A. Mus.*, 431-1889. van de Put, *Supp.*, 1911, fig. 21.

<sup>5</sup> *Godman Coll.*, XXXVII, 273. B.F.A. Club, 1887, No. 2. Compare *V. & A. Mus.*, No. 26, 1907, of first quarter of XVI century, with two bands of the inscription, a moulded edge and a central fish in brownish lustre. A dish with the same inscription, similar lustre and lines of blue, was on loan, anonymously, in the same Museum, Oct., 1916.

<sup>6</sup> *Hisp. Soc. Am., Cat.* No. 103, Pl. LXXII.



*Orbi* ("to the city [Rome] and the world") a phrase used in the publication of Papal Bulls.<sup>1</sup> In a broken-down form this appears on the Society's example of the XVII century.<sup>2</sup> (Plate xix. 75.)

The monogram I.H.S. is found on lustred Valencian ware of all shapes, as on a "bol couvert" and a "scudella," with four lugs in the de Osma Collection, on a deep, saucer-shaped dish with "flower and leaf on dotted ground" filling in Messrs. Durlacher's possession, on dishes in the Godman Collection<sup>3</sup> and on a bowl of the Salting Bequest.<sup>4</sup>

The "Lamb and flag" (*Agnus Dei*) appears on an example in the Hispanic Society's possession.<sup>5</sup>

Devices of moral tendency can occasionally be noticed. On a dish<sup>6</sup> of about 1475-1510, with coppery lustre, Mr. Aymer Vallance has described the "pious hoopoe," a bird well-known to mediæval lore who, according to the *Bestiary*, "when it finds that its parents have waxen old and their eyes dimmed, gently extracts their worn-out feathers, salves their eyes and warms their limbs, as who would say to them, 'As ye have laboured to rear me so do I in like manner for you'; thus are the parent birds again renewed in youth and vigour." On the dish the two younger birds are represented in small size, rejuvenating their parent who, outlined in pale blue, occupies the centre. (Plate xix. 76.)

The Solsona panel, or retable already mentioned, affords

<sup>1</sup> *Hisp. Soc. Am., Cat. No. 66, Pl. XLVI.*

<sup>2</sup> *Ibid., Cat. No. 67, Pl. XLVII.*

<sup>3</sup> *Godman Coll., XXXIX, 252, 254. Compare a tazza, God. Coll., XXXIII, 387.*

<sup>4</sup> *V. & A. Mus., Salting Bequest, 808.*

<sup>5</sup> *Hisp. Soc. Am., Cat. No. 51, Pl. XXXVII.*

<sup>6</sup> *V. & A. Mus., 312-1893. Studio, XLVII, p. 18, fig. 1.*





75



76



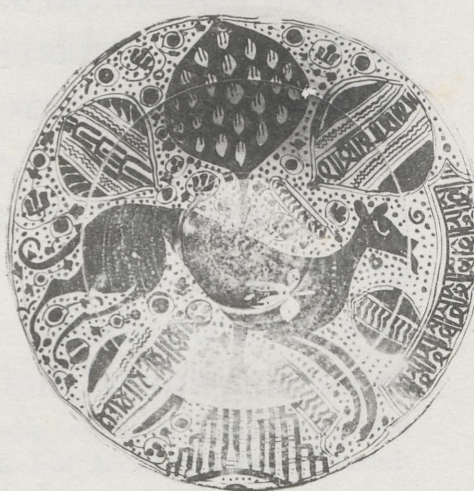
77



78



79



80

75. DISH. VALENCIA. COLLECTION OF HISPANIC SOCIETY OF AMERICA

77. DISH. VALENCIA. BRITISH MUSEUM

79. DISH. VALENCIA. VICTORIA AND ALBERT MUSEUM

76. DISH. VALENCIA. VICTORIA AND ALBERT MUSEUM

78. DISH. VALENCIA. BRITISH MUSEUM

80. DISH. VALENCIA. IN THE POSSESSION OF MESSRS. DURLACHER, LONDON



evidence for the shapes and decoration of lustred pottery in Spain in the early years of the XV century, and perhaps for those before 1400. The painting, now in the Solsona Museum, Catalan work of the first half of the XV century, from a convent in the diocese of Solsona, represents the Last Supper. It is 3.22 x 0.92 metres in size. On the table are depicted, with considerable accuracy, more than a dozen specimens of the ware. Among the types represented are dishes in the style of those with mock-Arabic inscriptions; a small amphora with slender handles, large flat dishes, a tazza of "fruit-stand" shape, bowls with lug handles, jugs with and without lids, and a dish with gadroons. Judas dips his hand into a dish with an inscription of which *b* can be made out in the centre, with *Ma . . . dus* (? dominus) and other letters. One bowl is inscribed *Ave Mar. . . .* Other inscriptions, not easily legible, occur.

The blazoning of coats of arms included in the decoration of Hispano-Moresque ware is not always heraldically accurate. The range of colour at the potter's disposal was small; he probably preferred a good general effect to the niceties of exact heraldry. In Spain the passion for heraldry, as an aid to decoration, became intense, probably reaching a point in excess of anything of the kind elsewhere.

A simple system of "badges" seems to have been in use in Egypt where the Nomes had each its sign.<sup>1</sup> Christian religious symbolism arose at Byzantium. Both personal and religious symbolism passed to Europe, but heraldry does not

<sup>1</sup> A. Leleux, *Recherches sur les origines du Blason*, Paris, 1853. S. Lane Poole, *Art of the Saracens in Egypt*, London, 1886. A. H. Sayce, *The Hittites*, 1903. Yacoub Artin Pasha, *Contribution à l'étude du Blason en Orient*, London, 1902.



seem to have been in general use there much before the XIII century, when it appears to have sprung into existence with an elaboration of resources undreamt of by the Oriental mind, though eagles and lions may be cited as the devices of the dozens of rulers and dynasties of the Near East. The arms of Eleanor, daughter of Ferdinand III of Castile, first wife of Edward III (ac. 1272), on her tomb in Westminster Abbey are the earliest examples in England of two coats quartered on one shield.

The Christians of Alexandria assigned the eagle to St. John the Evangelist. It appears on a tile, now in the British Museum, as part of the arms of Philip, archbishop of Seville in the later XIII century, from the Chapel of La Piedad, Seville.<sup>1</sup> Ferdinand the Catholic and his Queen Isabella on their coins display the arms of Castile-Leon beneath an eagle, with the legend *sub umbra alarum tuarum protege nos*. The Apostolic eagle is used as the sinister supporter of the arms of Catharine of Aragon, daughter of Ferdinand II of Spain, wife of Henry VIII,<sup>2</sup> it was also used by her daughter Mary I of England.<sup>3</sup> It is of frequent occurrence on the back and front of Hispano-Moresque lustre dishes.

St. John the Evangelist became the patron of Valencia. In this connexion the first words of his Gospel, "*In principio erat verbum*," sometimes several times repeated, occur on Valentian lustred ware. (Plate xix. 77.) In some instances these words degenerate into mere pattern. (Plate xix. 78.)

<sup>1</sup> de Osma. *Azulejos Sevillanos del Siglo XIII*, Madrid, 1902, fig. 1.

<sup>2</sup> MS. *College of Arms*, Vincent, 152, fol. 132.

<sup>3</sup> *Ibid.*, Vincent, 132, fol. 72.



Animals, with their outline depressed, or incised in the clay and enhanced by blue paint, or in blue paint only, are sometimes the main decoration of Valencian lustred ware of the later XV and earlier XVI century. A dish of about 1500, in the Victoria and Albert Museum,<sup>1</sup> shows a bull in incised and painted outline with a filling pattern of brown lustre. A star in the background is also outlined in blue and similarly filled. (Plate xix. 79.) A contemporary dish,<sup>2</sup> with scroll border and raised centre and tiny depressions as if made by a finger-tip on the wet clay, also has a bull. A dish of about 1480-1500, with a bull, in the de Osma Collection, has moulded ribs and studs and the "notes de musique" filling. The Beit Collection includes a dish with a large stag incised and outlined blue, with a star in blue outline. In an example of the Victoria and Albert Museum<sup>3</sup> with pale lustre, probably early XVI century work, an animal (stag?) has no incision, but a blue painted outline filled in with patterns in lustre. A lion rampant, with incised outline, is on the Salting dish<sup>4</sup> of the first half of the XVI century.

A dish of the XVI century in Messrs. Durlacher's possession 1917 (Plate xx. 81) bears a shield with a hound, wearing a collar, springing on the back of an animal with the head and neck of a sheep and a bovine body. The design may be a careless memory of the device of Don Pere Quiexal, Abbot of Poblet 1526-1531, where a sheep is attacked by a wolf which, in its turn, is attacked by a hound wearing a collar.<sup>5</sup> A ring of blue on the dish connects nine

<sup>1</sup> *V. & A. Mus.*, 16, 1907. Compare *Godman Coll.*, XXXVII, 271; *B.F.A. Club*, 1887, No. 2.

<sup>2</sup> *V. & A. Mus.*, 1635-56.

<sup>3</sup> *V. & A. Mus.*, 1458-70.

<sup>4</sup> *V. & A. Mus.*, Salting Bequest, 1064. <sup>5</sup> Compare Font y Guma, *op. cit.*, fig. 298.



flowerets. The lustre is pale golden in the characteristic free drawing of the period. Four curving leaves are in blue: it is tempting to see in the leaf that curves above the shield a reminiscence of the abbot's curved pastoral staff, but in this case the device is quadrupled meaninglessly. On the back is a boar, bearing on its side a shield with a cross (Savoy) in a setting of vine tendrils, all in lustre on cream. (Plate xx. 82.) In the same possession is a specimen (Plate xix. 80) with a greyhound against a mount and tree with four medallions (two of *alafia* pattern, one of spur-band, one of ladder-pattern, all rather debased), and a line of *alafia* on the brim, all in brownish lustre. The spur-band *motif* recurs in the flowerets of the dotted ground.

Contemporary non-lustred ware bears animal designs similar to those on lustred work. A blue and white *albarello* of the second half of the XV century<sup>1</sup> has a goat on either side, with a rough version of the "flower and leaf with dotted ground" filling.

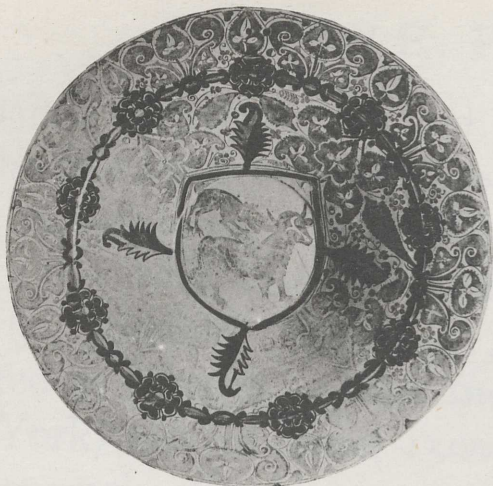
From the de Osma Collection was shewn at Madrid, 1892, a specimen, of about 1500, with a warrior in blue with spear and shield and the flowing lustred arabesques of the period. (Plate xx. 83.)

An *albarello*, late XV century Valencian work, from the Clemens Collection, shewn at Munich, 1910,<sup>2</sup> had brown-gold lustre border of rosettes, debased *alafia* and "tree of life" pattern, and a representation of a narrow-waisted full-length female figure, wearing a bell-skirt and full sleeves.

<sup>1</sup> *V. & A. Mus.*, 48-1907, from the Wallis Collection.

<sup>2</sup> *Munich Ex. Cat.*, No. 1613. *Meisterwerke*, Pl. 120.





81



82



83



84



85



86

81. DISH. VALENCIA (FRONT). IN THE POSSESSION OF MESSRS. DURLACHER, LONDON

83. DISH. VALENCIA. DE OSMÁ COLLECTION

85. "ORANGE TUB" VASE. VICTORIA AND ALBERT MUSEUM

82. DISH. VALENCIA (BACK). IN THE POSSESSION OF MESSRS. DURLACHER, LONDON

84. DISH. VALENCIA. ARMS OF FERRER. VICTORIA AND ALBERT MUSEUM

86. DISH. SPAIN. VICTORIA AND ALBERT MUSEUM



Her hair is long and thick and her eye represented as if full-face, the face itself being in profile, a device familiar in early Greek vase-painting. The British Museum has a dish of about 1500 with lustre decoration and a female figure of similarly primitive drawing. Monsieur Stora of Paris exhibited at Munich<sup>1</sup> a dish (now in the Hearst Collection, New York) also of about 1500, with pale golden lustre on white enamel. St. George, patron Saint of Aragon, on a powerful horse, and a dragon outlined in blue appear in a forest, indicated by a roe and foliage. The horse's flank bears a fourfold star; scratched lines indicate the mane and other details. The saint wears a short tunic and armour; his nose is sharp, his eye full in a profile face, his hair long and rolled up. On the reverse are concentric circles in lustre.<sup>2</sup> On a deep dish, of about the later XV century, in the Blumenthal Collection, New York,<sup>3</sup> St. George despatches a dragon of splendid proportions while an attendant stands behind. Blue is confined to three circles on the border, the rest of the painting is in brown lustre on cream. The Hispanic Society has a bowl in coppery lustre<sup>4</sup> shewing a slim-waisted warrior on a horse heavily outlined in blue. On its flank is a circle enclosing a crowned eagle; on the brim are vine-leaves and tendrils, on the back lustre scrawls. The piece is assigned to the XVII century.

Throughout Europe the art of the XVI century is

<sup>1</sup> *Munich Ex. Cat.*, No. 1634. *Meisterwerke*, Pl. 121.

<sup>2</sup> For connexion of St. George with Coptic art see Gayet, *L'Art Copte*, 1902, pp. 112-117. For mark on horse's flank compare dish of about A.D. 1000 found on slopes of Sierra Elvira, Granada, now in Granada Museum. Williams, *Arts and Crafts of Older Spain*, 1907, Vol. II, Pl. XLVIII.

<sup>3</sup> Rivière, *op. cit.*, Pl. 97.

<sup>4</sup> *Hisp. Soc. Am.*, *Cat.* No. 115, Pl. LXXXI.



marked by a burst of exuberance reflected in Hispano-Moresque lustred ware by a good deal of showy work. From about 1500 blue as an adjunct to lustre tends to disappear, for a time, from the colour scheme, while the lustre takes on a deeper, more coppery tone. The "tree of life" pattern and the *alafia* inscription are still occasionally found in the earlier work of the century, generally in a debased form. Records of the potters and their work at this period are fairly abundant. About 1530, in a chapter on Spanish pottery, Lucio Marineo Siculo<sup>1</sup> states that the most esteemed wares are those of Valencia "well-worked and gilded." After this he cites the wares of Malaga, Jaen, etc. Señor Font y Guma notices that preference is given to Valencian pottery although the writer is the chronicler of the Catholic sovereigns, into whose hands Malaga had fallen in 1487, writing at a time when everything belonging to the ancient confederation of Aragon was put into the background. In 1546 Barreyos, the Portuguese, considered that Barcelona ware even surpassed Valencian. In 1564 the different wares produced at Manises are noticed by Martin de Viciano.<sup>2</sup>

Some of the early work of the XVI century shews decoration surviving from earlier heraldic types; a specimen with coppery lustre on cream<sup>3</sup> has an eagle pierced by two arrows surrounded by mock-Arabic lettering.

Religious invocations continue to be used. A dish in red-gold lustre in cream<sup>4</sup> has in the centre a lion passant in Gothic style on a diapered field. Between the centre and the

<sup>1</sup> *De las cosas memorables de España*, 1530, fol. v.

<sup>2</sup> *Chronyca de Valencia*, ed. by Soc. Valen. de Bibliófilos, p. 95.

<sup>3</sup> *V. & A. Mus.*, 342-1893.

<sup>4</sup> *Ibid.*, 1283-71. van de Put, *Supp.*, 1911, fig. 25.



border is a band of late XV century motive. The border, on an inner compartment, bears an inscription in Castilian :

- (1) *Maria e Hiesus nos assistan* (Mary and Jesus help us).
- (2) *A Hos Condes d' Agilar e senores de Ieo(?)ra* (we belong to the Counts of Ag(u)ilar and lords of Ieo(?)ra).

Mr. van de Put suggests that the second name may be Iecora or Yecora. The Counts of Aguilar were Castilian grandees of Navarrese origin, at no time having territory in Valencia. Yecora is, he notes, close to the Aguilar country. The back of the piece is covered with floral sprays in lustre with a small wheel in the centre.

A common device of the XVI century, perhaps cheaper than heraldic designs, is a single letter in lustre on the raised centre of dishes, with poor subsidiary decoration. Spirals are usual on their reverses. The initial may be that of religious houses. The letter *R* is common.<sup>1</sup>

In this century vessels occur roughly modelled in the shapes of animals. The British Museum possesses a salt-cellar of about 1500-1520 with dogs as supports. The Metropolitan Museum, New York, has a bottle of "askos" form, with the arms of Henry (d. 1522) or Alfonso (d. 1562), dukes of Segorbe,<sup>2</sup> in deep copper lustre on cream.

In 1566 a decree was promulgated forbidding the speech or writing of the Arabic language in Spain, the wearing of the Moorish dress and the execution of works of art in the Moorish style. In 1609-1610 the Moriscos, descendants of

<sup>1</sup> As *V. & A. Mus.*, 318, 1893; 400, 1893; 360, 1893; 393, 1893.

<sup>2</sup> van de Put, *Supp.*, 1911, fig. 20.



the Moors, were expelled from the Peninsula, an economic blunder which deprived Spain of her real workers and of the greater part of her artistic and useful resources. Following the order of Philip III to his Viceroy, the Marquis of Caracena, the first days of October, 1609, saw 6000 Moors of Gandia leave the Spanish coast. From that date to the following January Damian Fonseca<sup>1</sup> estimates the number deported to Africa at 134,000; many others must have perished of want and persecution. Twenty thousand Moors, of Manises, Mislata, Paterna and eight other villages alone, took ship October 3, 1609, from the Grao of Valencia whence so often their pottery had been despatched.

The Moors of Spain were doubtless a difficult element in the community and, as time went on, the Christians grew intolerant of them. The war of the re-conquest of Spain was not, primarily, a war of religion but of race, although it sometimes suited the Christian Powers to represent it as a war of religion, and the calling in of the Crusaders' aid was so regarded in Rome, where service against the Spanish "Saracens" was considered equivalent to service in Palestine.

After their expulsion industry was neglected, silk-weaving and pottery-making gradually ceased to be a mode of national artistic expression; water-supply, architecture, the artificial heating of houses, the dredging of rivers and other engineering feats dear to the Moor slowly decayed, their lovely gardens were neglected. The Inquisition put religious unity first in Spain, and material prosperity and intellectual development were sacrificed to that ideal.<sup>2</sup>

<sup>1</sup> *Relación*, 1612.

<sup>2</sup> See generally H. C. Lea, *The Moriscos*, London, 1901.



In the early XVII century Beuter<sup>1</sup> praises the pottery of Manises, Paterna, Quart, Carcer, Villalonga and Alaguas, estimating it more highly than that of Pisa, Pesaro or Corinth. In 1610 Gaspar Escolano<sup>2</sup> notes the beauty and delicacy of Manises ware "so that in exchange for pottery that Italy sends us from Pisa we send that of Manises by the shipload."

Even after the expulsion of the Moriscos Manises lusted ware was considered a gift suited to Royalty; when Philip III visited Valencia, April 22, 1632, the deputies offered him fifty large dishes from Manises.<sup>3</sup> The craft was continued at its old centres but its artistic vitality was spent and the industry was dying.

In the course of the XVII century the forms of the pottery become heavy and needlessly elaborate, the decoration is mean and confused, heraldry meets with but scanty consideration, lustre takes on an even deeper tone of copper. A few pieces shew traces of an earlier tradition, such as a dish with the arms of Ferrer and the date 1639.<sup>4</sup> (Plate xx. 84.) Its central shield is charged with a dexter hand grasping a sword with a horseshoe. Three stars are in base and, in chief, two capital letters, the first of which combines F.E., the second E.R., a rebus on the name (F.E.=fer=horseshoe, with E.R.). The canonization of St. Vincent Ferrer, 1455, had introduced Ferrer as a Christian name in the Aragonese kingdom, principal scene of his labours.

<sup>1</sup> *Cronica general de toda España*, Valencia, 1604.

<sup>2</sup> *Hist. de la ciudad y Reyno de Valencia*, 1610, IV, 3.

<sup>3</sup> Francisco Xavier Borrull, in a description of a room, now the Chamber of the Provincial Tribunal, Valencia.

<sup>4</sup> *V. & A. Mus.*, 29, 1907. van de Put, 1911, p. 72. Compare tile. Font y Guma, *op. cit.*, fig. 252.



The Victoria and Albert Museum contains<sup>1</sup> an important vase, a so-called "orange-tub," 16½ in. high, pail-shaped, with a cresting of alternate rings and children's heads with hair dressed in the style of the middle of the XVII century. (Plate xx. 85.) Similar cresting was adopted in England for silver punch bowls as on one in the Jackson Collection<sup>2</sup> with an English hall-mark of 1682-1683. The "orange-tub" is painted with a confused filling of non-descript foliage, in pseudo-Moslem style, with an occasional large flower and a coat of arms, all in vivid lustre pigment on a cream ground. The arms are in the centre front, in a compartment, supported by two lions; from the sides of the shield project the ends of a Maltese cross. Four smaller lions support a crown. In spite of the poverty of their representation Mr. van de Put has identified the arms. By the aid of a medal struck in 1656 to commemorate the entry of John II of Austria into Brussels, as governor of the Spanish Netherlands, 1656-1658, bearing on its reverse his armorials with the cross of Malta, the arms on the vases are recognized as those of Don John, John II, Joseph of Austria (b. 1629, d. 1679), illegitimate son of Philip IV and Maria Calderón, who entered the Order of St. John in Castile, as Prior, in 1642, at the age of thirteen.

The Warwick Castle Collection<sup>3</sup> includes two contemporary vases, 18 in. high, standing in moulded lobes on a circular foot, with small curved handles and a similar cresting of alternate rings and children's heads, and similar coppery

<sup>1</sup> *V. & A. Mus.*, 104-'69. Compare 105-'69.

<sup>2</sup> *Jackson Coll.*, 208, on loan at *V. & A. Mus.*, 1917.

<sup>3</sup> J. H. Bloom. *Connoisseur*, XIV, 1906, p. 137 and foll.



lustre filling of confused style. An almost identical specimen is in the Soane Museum, 13, Lincoln's Inn Fields, London. A florid example of Manises ware of the period 1650-1700 with handsome coppery lustre is a dish in the Victoria and Albert Museum bearing a badge, probably of the Dominicans in Spain.<sup>1</sup>

Blue, of a deep shade, occasionally returns to the colour scheme at this period. The Warwick Castle Collection has a fish-shaped vase, 12 in. long, with a spout and handle, with a confused lustre pattern, the eyes, mouth and fins being moulded in relief and touched up with blue.<sup>2</sup> To about the same period belongs a Manises square panel or tile in the Victoria and Albert Museum<sup>3</sup> with a moulded border in very coppery lustre and "putti" in relief. It has holes for suspension, drilled apparently at the time of making. In the centre is *Ave Maria* in blue on a lustred background of weak design. Such panels may have been hung by the bedside and elsewhere in houses. In the Warwick Castle Collection is one with the Virgin Mary moulded in relief in a heavy border; another there is of oval form with the Virgin and Child modelled against a lustred background of lions, birds and foliage similar to that of the "orange-tub," a moulded rosary enclosing the whole. I acquired recently, in North Devon, a specimen of the class, a panel,  $11\frac{3}{4}$  in. by 8 in., with an extension at the top bored with two holes for suspension. In the centre, moulded in relief, is the Virgin, crowned, wearing a girdled robe with long sleeves, holding

<sup>1</sup> *V. & A. Mus.*, 21, 1907. Compare 2, 1907 (bowl), and 5, 1907. 7, 1907—(jars).

<sup>2</sup> Compare large bowl of 1600-1650. *V. & A. Mus.*, 27, 1907.

<sup>3</sup> *V. & A. Mus.*, 3, 1907, from the Wallis Collection.



the Babe, both enclosed in an aureole, all in coppery lustre. She is wrapped from shoulder to foot in a deep blue mantle. The background of floral design in lustre on cream, has eight cherub-heads in relief round the central group. The whole is framed in a raised border, painted in lustre, with a deep blue curved line running through it, each curve containing a prick in the clay, as if made when wet by a knitting-needle. The Victoria and Albert Museum has a Spanish bowl of the XVIII century<sup>1</sup> with lustre in a design of palms and a ship in the semi-Chinese taste prevailing in Europe at the period. (Plate xx. 86.)

Hispano-Moresque tiles of the end of the XV and beginning of the XVI century show lustre applied to polychrome ware in relief. A fine frame of tiles of the XV century polychrome work in relief, with a diaper ornament in the form of Gothic tracery, with metallic reflexion, is in the de Osma Collection.<sup>2</sup> (Plate xxi. 87.) One of the XVI century in the same collection has blue and lustre in a pattern of Renaissance type.<sup>3</sup> (Plate xxi. 88.) The Godman Collection<sup>4</sup> includes a square of four tiles, of the XVI century, with incised design and the arms of Don Diego Lopes Pacheco y Enriquez Portocarrero, Marques de Vellena and Duca de Escalona, in polychrome ware with a fine lustre, of mother-o'-pearl tone. (Plate xxii. 91.) Two other similar squares are known, one in the de Osma Collection, another in the Musée de Sèvres. The Victoria and

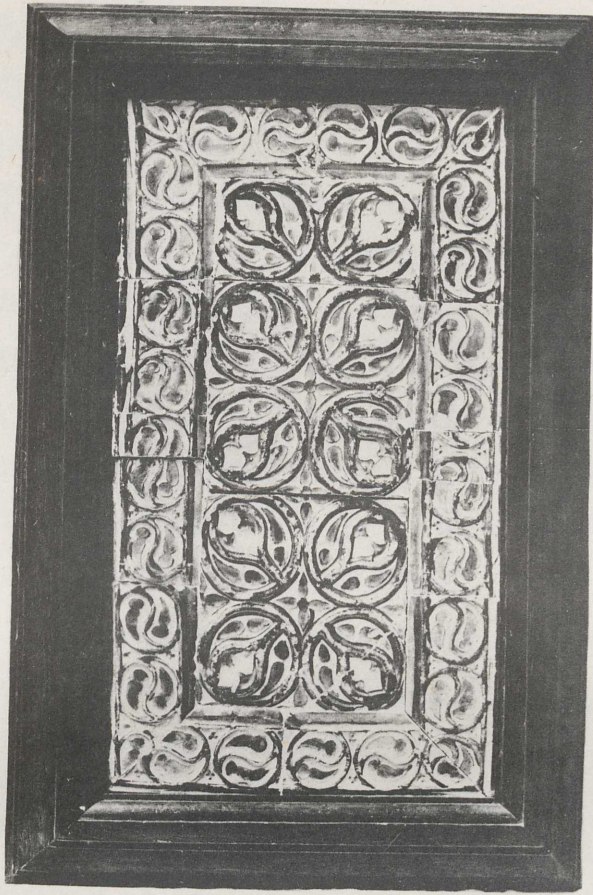
<sup>1</sup> *V. & A. Mus.*, 351, 1893. Compare 403, 1893.

<sup>2</sup> *Madrid Ex.*, 1892, Room XIX, II. *Las Joyas*, Pl. CLXXXIII.

<sup>3</sup> *Madrid Ex.*, 1892, Room XIX, 10.

<sup>4</sup> *Godman Coll.*, XXVIII, 462, from the Duseigneur Coll., 1894.





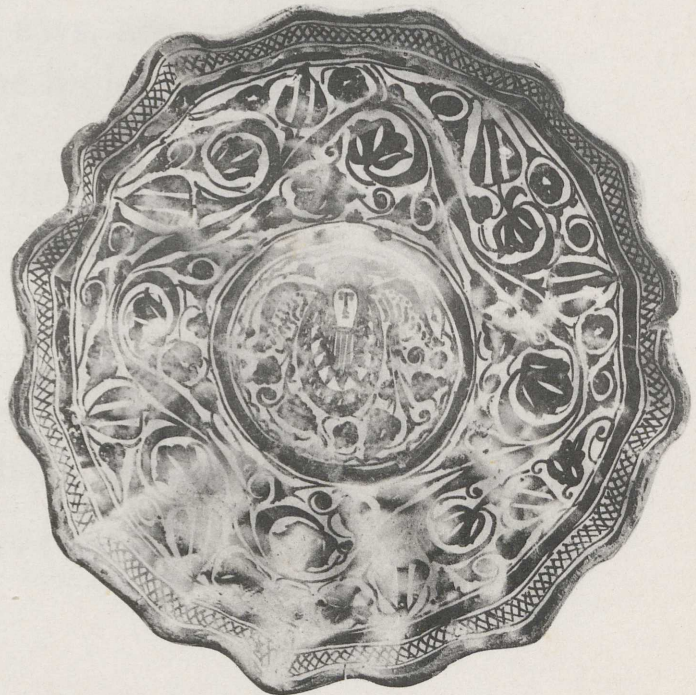
87



88



89



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87. FRAME OF TILES IN RELIEF. POLYCHROME, WITH LUSTRE. XV. CENTURY. VALENCIA. DE OSMA COLLECTION

89. ALBARELLI. BLUE AND WHITE. PUEBLA, MEXICO. PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, PHILADELPHIA.

88. FRAME OF TILES IN RELIEF. POLYCHROME, WITH LUSTRE. XVI. CENTURY. DE OSMA COLLECTION

90. TAZZA. VALENCIA. VICTORIA AND ALBERT MUSEUM



Albert Museum contains a large panel of polychrome and lustre tiles,<sup>1</sup> of the first quarter of the XVI century, with the arms of the Enriquez family from the Casa de Pilatos, Seville, begun by Don Pedro Enriquez de Ribera in 1500.

The rise in Spain in the XVI century of a fashion for tiles in the Italian manner, combined with the decay then beginning to settle on the Spanish lustre industry, eventually discouraged the manufacture of the original type of Hispano-Moresque lustred tiles. In 1539 the municipality of Barcelona ordered 2000 "Pisan" tiles at double the cost of similar articles in the national style.<sup>2</sup>

The lustre craft lived on in the Peninsula, but descended to common uses; kitchen vessels, barbers' bowls and such-like objects were made.

Bowles<sup>3</sup> mentions a fair-looking town of only four streets, two leagues from the capital of Valencia, where they made a copper-coloured ware of great beauty, used for common purposes and for decorating the houses of the working people of the province. The objects, he says, are very inexpensive, but this is not the ware that has the highest reputation in the kingdom of Valencia.

In 1780 Sir John Talbot Dillon, travelling in Spain, notes that the inhabitants of Manises are chiefly potters who make earthenware with copper-coloured gilding.

It is noteworthy that, however poor lustred examples of the second half of the XVIII century made in Spain may be, the practice of decorating the back as well as the front of

<sup>1</sup> *V. & A. Mus.*, 1, 1907, from the Wallis Collection.

<sup>2</sup> Font y Guma, *op. cit.*, Ch. V.

<sup>3</sup> *Natural History of Spain*, 1775.



vessels, a practice found in early lustre work of Fostāt and of Medina-az-Zahra, is generally maintained.

The Comte de Laborde in the early XIX century<sup>1</sup> mentions Manises as a village, a league and a quarter north of Valencia, with several small and two large manufactories. The Society of the workmen, he adds, possess the secret of the composition of a colour which, in the fire, takes the tint and brightness of gilt bronze.

In 1907 Mr. Burton knew of a dish, the property of Mr. A. Wenger, of Etruria, Stoke-on-Trent, made in 1865 by Señor Juan Castan of Manises. The family of Castan is stated to have continued the lustre process on pottery, without interruption, from mediæval times. Some years ago I bought fair, if coarse, copies of XV century lustred ware in Seville, made by the Vuida de Gomez at San Jorge, Triana, a suburb of the city. Messrs. Escofet, Fortuny and Co., of Madrid, have, from time to time, made experiments in the reproduction of Hispano-Moresque ware. Señor J. Ros is one of the best-known producers of modern pottery of the class. The official modern lustred vase and tile industry of Seville is under the Director and Secretary of the School of Art there.

<sup>1</sup> *Itinéraire descriptif de l'Espagne*. Paris. 3rd edit., 1827-1830, V, 356.



## IV

### EXPORT OF SPANISH WARE. DERUTA AND GUBBIO LUSTRE. LUSTRE POTTERY IN ENGLAND

IN the XVII–XVIII centuries Spanish Majolica seems to have been imported into Mexico and there copied, or Spanish potters were imported. There is a tradition that such craftsmen, brought from Talavera by the Dominican friars who settled in Mexico soon after 1600, established themselves at Puebla, where they produced ware in considerable amount from 1650 to 1750. Mexican Majolica has a hard surface of tin enamel over coarse buff or reddish clay, is often clumsy in form but vigorous in a decoration, carried out in blue, green and manganese without lustre. The broken down *alafia* inscription occurs on Pueblan *albarelli* of about 1750, painted in a thickly mixed dark blue. (Plate xxi. 89.)

Spanish pottery travelled in the ordinary course of trade to Italy, which from early times and especially from the XIV century, was in close connexion with Spain both in war and peace. Early Spanish pottery of plate type was often set as decoration in buildings. One such plate, probably of Valencian make, rudely decorated in manganese and green, not lustred, assigned to the XIV century in the Beit Collection, has the building material of the wall still adhering to it.<sup>1</sup>

<sup>1</sup> *Zeitschrift für bildende Kunst.*, new series, xviii, 1907, 119, fig. 1; *Munich Cat.*, No. 1617; *Meisterwerke*, Pl. 120.



Some roundels or *bacini* set as ornaments in the Campanile of the Benedictine Abbey of Pomposa, a style of decoration abandoned in Italy from about 1400, are markedly Spanish in design.<sup>1</sup> An inscription dates the Campanile to 1063.

Merchants of Genoa obtained permission to settle at Seville after the conquest of 1248 and before the Catalans. Catalan consuls were established in the chief Neapolitan cities from 1307.<sup>2</sup>

By a contract, dated Dec. 11, 1414, pottery made to a furnished pattern was to be produced at Manises by Maymo of that town, and delivered at the Grao, Valencia, packed ready for export to the Lombard merchant Donato Fuscha, *factos á la domasquina dauratos et de çafre argentatos*.<sup>3</sup> By a decree of the Venetian senate, 1437, no earthenware of any kind was to be introduced into the dominions of the Republic except "crucibles and majolica" of Valencia, which were to enter duty free.<sup>4</sup>

The island of Sicily was an Aragonese possession from 1282, being bestowed by Peter III of Aragon on his second son, James, from whom it passed to a third son, Frederic, whose successors held it as a separate kingdom till the death of Martin the younger, 1409, when it reverted to the crown of Aragon. The arms of Sicily are not infrequent on XV century Valencian lustred ware.

*Mezza-Majolica* is a name applied to certain Italian wares, of the XII century or earlier, having a "body" of coarse

<sup>1</sup> C. Errard. *L'art Byzantin*, III. *St. Vital et l'Abbaye des Bénédictins*. Pompose. Paris, 1907, VIII, IX, Pl. II.

<sup>2</sup> van de Put quotes *Atti dell' Accademia Pontiniana*, 1893, XXIII, 13.

<sup>3</sup> de Osma. *Ap. II*, 1908, 31.

<sup>4</sup> W. Drake. *Notes on Venetian Ceramics*, 1868, p. 11.



local clay dipped in a white slip which at first seems to have been of white clay only, though oxide of tin and lead were added even in the XII century.<sup>1</sup> The clay was at first dipped in this white bath before being fired at all, later a preliminary firing was found to answer better. The shapes are often clumsy, the colours used are oxide of copper and oxide of manganese. Roughly speaking, the presence of tin in ware of the kind may be assumed when the enamel is found to have a pinkish tinge, that special tint being only developed by tin.

Certain Florentine wares of the XV century are extraordinarily akin to Valencian types. An unglazed example found under the Palazzo Mozzi, Florence, dated by Dr. Bode to about 1425,<sup>2</sup> recalls lustrated ware of Class A type. Another, also unglazed, of about 1450-1460, in the Bardini Collection, Florence, with the arms of Bonciani,<sup>3</sup> has a strong likeness to a lustrated Valencian specimen, Class B, XV century, with the arms of the city of Florence.<sup>4</sup> Many dishes assigned to Valencian make bear Florentine arms<sup>5</sup> with a wreath of "flower and leaf" round their shields.

Some examples of Valencian lustre ware are occasionally assigned to Italian manufacture without adequate reason. A lustrated plate, now in the Victoria and Albert Museum,<sup>6</sup>

<sup>1</sup> W. Burton. *Analysis of Fragments in V. & A. Mus.*, 1904. MS. copy kindly furnished by B. Rackham, Esq., 1916.

<sup>2</sup> W. Bode. *Die Anfänge der Majolika Kunst in Toscana*, Berlin, 1911, p. 22, top.

<sup>3</sup> Bode. *Anfänge*, p. 25, top.

<sup>4</sup> Plate xvii. 65, van de Put, 1904, Pl. XVI.

<sup>5</sup> Of *Arrighi* (*Godman Coll.*, XXV, 395), of *Medici* (*God. Coll.*, XXV, 397), of a *Florentine family* (*V. & A. Mus.*, Salting Bequest, No. 1361), of *Zati* (*Brit. Mus.*, van de Put, 1904, Pl. XIX), of *Guasconi* (van de Put, 1904, Pl. XX), of *delle Agli* (*V. & A. Mus.*, Salting Bequest, 809).

<sup>6</sup> *V. & A. Mus.*, 59, 1911. Compare *Hisp. Soc. Cat.*, No. 118, Pl. LXXXIII.



formerly in my own collection, was bought by me in Caermarthen some years ago. I saw no reason to consider it other than Spanish, probably Valencian, work of the later XVI century. In the Museum report<sup>1</sup> it is described as "an Italian Majolica tazza, dating from 1500, with lusted decoration strongly reminiscent of the Valencian ware of the period which served as a type for imitation by Italian potters. Wares of this nature are of rare occurrence and of great documentary value in the history of ceramics. They are sometimes mistaken for a variety of actual Hispanic-Moresque pottery, but their Italian origin is sufficiently indicated by the relief decoration of heads of Cupids, with which this tazza is moulded, as well as by the inscription, on a specimen formerly in the collection of Mr. Henry Wallis, of the Italian word *Perseveranza*." I learn, on the authority of Don J. G. de Osma, that the word *perseveranza* is good Valencian to the present day and is given as an older form of *perseverancia* in the dictionaries.<sup>2</sup> Don de Osma also states that a relief decoration of heads of Cupids (as on the underside of this specimen where they correspond to its scallops and indentations) is familiar to him in Manises ware of the time of Philip II (ac. 1556, d. 1598). (Plate xxi. 90.)

Ample evidence for the importation of Manises tiles into Italy is furnished by the records of the Bailey-general of Valencia for the years 1446-1447<sup>3</sup> and 1456-1458 in the reign of Alfonso V of Aragon, I of Naples, who, more occupied in the affairs of Naples than of Aragon, spent much

<sup>1</sup> *V. & A. Mus., Review of Principal Acquisitions*, 1911, p. 16, Pl. VI.

<sup>2</sup> *As Diccionario de la lengua Castellana*. Madrid, 1884.

<sup>3</sup> de Osma. *Ap. III*, 1909, *pass.*



of his time there consolidating that Spanish rule which, in one form or another, was to endure till 1707. He set a fashion in Italy for Spanish art, taking painters and musicians in his train, and importing Spanish illuminated manuscripts and other objects of value.

Under date Oct. 14, 1446, he orders painted Manises tiles, specifying the designs to appear on them, which include the royal badge, the arms of Aragon-Sicily and Aragon-Naples, the motto *diu dominus mihi adjutor et ego despiciam inimicos meos*,<sup>1</sup> and the devices of the *book*, the *millet plant* and the *sege perillous*. Such devices or representations of human qualities by natural or artificial objects possessed a more or less personal character and occur, in many cases, before any record can be traced of the arms into which many of them subsequently developed. Such badges were not worn by their owner in the sense that he bore his shield or wore his crest, but were a sign-mark of ownership placed on his property. The heraldic badge or device came into general use in England about the time of Edward III, and ran riot in the days of Queen Elizabeth.

In connexion with King Alfonso's order, Juan Murci, member of a family of Manises master-potters (*Sarracenos*) mentioned in contracts from 1406,<sup>2</sup> made a journey to Naples, returning to Valencia, Nov. 1447, his expenses being paid Dec. 12 of the same year. On the margin of some instructions are copies of two notes from the King, at Torre del Greco, Sept. 23, 1448, and Sept. 16, 1449, confirming the receipt of 13,458 tiles and stating that they were used

<sup>1</sup> Psalm cxviii. 7.

<sup>2</sup> de Osma, *Ap. II*, 1908; *Ap. Add.*, 1911, *pass.*



for paving rooms in Naples in the Castello Nuovo, his favourite abode, enlarged by him from 1443. Don Pedro Vicente Vilardó arriving from Naples, 1456, brings further directions as to 200,000 Manises tiles, with the arms and devices of the King, to be made by Johan Murci. If the whole of the order cannot be executed during Vilardó's stay in Valencia the King, in a letter from Naples, Sept. 24, 1457, asks for 40,000 new, well-made, plain tiles to be sent at once, the rest to follow as quickly as possible. According to the last record kept 44,300 tiles were sent to Naples between April 1457 and May 1458. Alfonso died June 27, 1458. The trade between Manises and Naples probably continued after his death, since his successor Fernando I (Ferrante) of Naples, 1458-1494, did not abandon the works begun by Alfonso. Alfonso bequeathed Naples to him as a private acquisition of his own. Ferrante passed as the King's illegitimate son by a Spanish lady, but was not improbably the son of a half-caste Moor of Valencia.<sup>1</sup>

Among the official devices included in Alfonso's order would doubtless be the *Banda Real*, the order of which the King was Master, instituted 1330 by Alfonso XI of Castile, the *banda* being borne, as a royal banner, by Pedro Lopez de Ayala at the battle of Najara 1367. The coins of John II of Castile (1406-1454) shew the shield of the order;<sup>2</sup> the *Espiritu Sancto*, founded by Luis II of Aragon, titular King of Naples, at Avignon in 1389, and the *double crown of Aragon*, a device used 1392-1410, or later, by the last two generations of the Barcelonese Kings of Aragon.<sup>3</sup> This

<sup>1</sup> Burckhardt. *Geschichte der Renaissance in Italien*, trans. Middlemore, 1890, p. 36.

<sup>2</sup> de Osma. *Ap. III*, 1909, 46.

<sup>3</sup> van de Put. *Gryphon Club*, London, I, 1910.



double crown surmounts the arms of Aragon-Sicily, on medals of Alfonso by Pisanello, who, in 1448-1449, resided at the Court of Naples on the King's staff. The inscription specified, from the Psalms, appears on gold coins of Alfonso in Naples, having been adopted a century earlier by Don Pedro I in Castile. It appears also on the border of the Royal seal appended to documents of 1473 in Naples under Ferrante. The device of the *Book* occurs on a medal of Alfonso, by Pisanello, of 1448; the *millet-plant* was in use in 1456 and the *sege perillous*, the *burning-chair* of the *Morte d'Arthur*, was a device drawn from one of the celebrated romances of the XV century, from which came much of Malory's inspiration, "He that shalle sytte there shalle have no felowe."<sup>1</sup> At the triumphal entry of Alfonso into Naples, Feb. 26, 1443, there appeared a car bearing the four Virtues and the King's device of the *sege perillous*. On this occasion Alfonso had a breach made in the city wall and drove through it in a gilded chariot like a Roman conqueror. A memory of the scene is preserved on the marble triumphal arch (restored 1904-1906), a splendid instance of the art of the early Renaissance, at the Castello Nuovo, Naples; on a bas-relief, sculptured by Francesco Laurana, the *sege perillous* appears on the triumphal car. The device is used on the reverse of a rare coin of Fernando I, now in the collection of the King of Italy;<sup>2</sup> on moneys of Alfonso II of Naples, 1494-1495, son of Fernando I; and on those of Fernando II of Naples, 1495-1496.

<sup>1</sup> Ed. of 1485, ed. H. O. Sommer, London, 1897, Vol. I, Bk. III, Ch. IV.

<sup>2</sup> From *Samboon Coll.*, 1897, No. 767, there described as "altar with flames." The device was adopted in England, and appears in a pedigree of the Pigot family of about 1600, shewn at the Heraldic Exhibition, Burl. Fine Arts Club, 1916, No. 1 *Cat.*, p. 121.



In Alfonso's order for tiles, in 1446, the expression *obra de Manises* is used as of a recognised trade product. Since "golden" ware was a speciality of Manises at the time it may, perhaps, be assumed that his tiles were lustred. In a specification of 1444<sup>1</sup> with Juan Murcí of Manises, for 2500 tiles for Don Galceran de Requesens, resident in Barcelona, who acted later for Fernando I of Naples in his marriage with the Infanta Juana of Aragon, lustre is definitely mentioned. In that contract everything is exactly noted; some of the tiles are to have a capital *A* in the centre and golden cords picked out in blue, with arms *tres rochs daurats*, copied from patterns deposited with the notary Martinez, who makes the contract; a motto and other details.<sup>2</sup>

Certain interesting, unlustred, rather coarsely executed tiles in the church of San Giovanni a Carbonara, Naples, may have been imported from Spain rather earlier than those for the Castello Nuovo. The church was erected 1344, and enlarged by King Ladislas, brother of Queen Juana II of Naples, 1414-1435, of the royal house of Aragon. She adopted Alfonso of Aragon, but named René of Anjou her successor and heir, thus causing fierce strife at her death. The tiles, some of which are still in place, were set as pavement in a chapel in honour of Ser Gianni Caracciolo, assassinated 1432, grand seneschal and favourite of Queen Juana. There is reason to believe that the work was finished within ten years of his death, bringing the pavement to about 1440, a date with which the decoration of the chapel agrees.

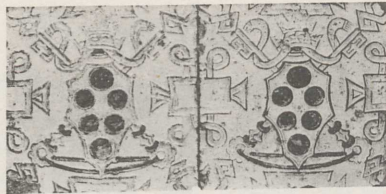
<sup>1</sup> de Osma. *Ap. II*, 132, Contract 52.

<sup>2</sup> For arms of Requesens see tile, Font y Guma, *op. cit.*, fig. 363.





91



92



93



94



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96



97

91. SQUARE OF FOUR TILES. POLYCHROME, WITH LUSTRE. XVI. CENTURY. SPAIN. GODMAN COLLECTION

92. TILES. ARMS OF MEDICI. FROM CHAPEL OF LEO X. ROME. BRITISH MUSEUM

93. TILE. UNLUSTRED. FROM CARACCILO CHAPEL, NAPLES. BRITISH MUSEUM

94. PLATE. BUST OF MARCUS REGULUS (FRONT) BRITISH MUSEUM

95. PLATE (BACK). BRITISH MUSEUM

96. PLATE. DERUTA. BRITISH MUSEUM

97. TILES. UNLUSTRED. FROM THE MAZZATOSTA CHAPEL, SANTA MARIA DELLA VERITÀ, VITERBO. VICTORIA AND ALBERT MUSEUM



The tomb itself, in the chapel, famous as the work of Andrea Ciccione, shews traces of the art of the dawning Renaissance.

The tiles have been often discussed,<sup>1</sup> and sometimes assigned to Italian, perhaps Florentine, make in Spanish style. They are not like any tiles made at the time in Naples and, since King Alfonso was importing Manises tiles into Naples a year or two later, it may be that these tiles also came thence.

Señor Font y Guma considers their appearance Valencian. They consist of square and hexagonal pieces used in combination. The elongated hexagon form used is now accepted as markedly, if not exclusively, Valencian, the *alfardon*.<sup>2</sup> This shape of tile, *raioles appellades lo alfardo*, is specified in the Requesens contract of 1444 just mentioned. The square tile round which the hexagons are built, one square enclosed in four hexagons, is also a Valencian shape.

One tile bears the badge of Ser Gianni, flames with a central roundel on which a cross. A square, of those still in the chapel, bears *M*, the Virgin's initial. The Technical Museum, Naples, has two of the hexagons, one with a bird all in blue except the wing, which is green, and another with a female head. The Louvre has one of the hexagons, a figure wearing a Spanish hat. The British Museum has some of the tiles, one with a lion rampant. (Plate xxii. 93.)

<sup>1</sup> By Montemajor. *Napoli Nobilissima*, V, 1896, 22, 23; 1901, 116, etc.

„ H. Wallis. *Italian Ceramic Art*, 1902.

„ W. Rolf. *Neapel*, II, abb. 131, p. 195. Leipzig, 1905.

„ *Napoli*, Part I. *Italia Artistica*, series No. 32. Bergamo, 1907.

„ W. Bode, *op. cit.*

„ Font y Guma, *op. cit.*, figs. 10, 11, 12.

<sup>2</sup> Derived from Arabic *alfard* (*pars paris altera*. Freytag). See *Ap. II*, 1908, 52, 53.



The "body" of the tiles is pale drab, the enamel stanniferous, the colours dark and light blue, manganese-purple, a transparent copper, and an occasional green of turquoise tone. The squares are 11 cm., the hexagons 21 cm.  $\times$  11 cm. in size.

Other XV century tiles in the Technical Museum, Naples, in similarly sized squares and hexagons, with similar colours and designs, come from the chapel of Cardinal Brancaccio (d. 1427), in the church of St. Angelo a Nilo, Naples. Some, of about the same date in the same Museum, come from the Capella dei Martiri, church of Santa Catarina in Formigello; from the Poderico Chapel, church of San Lorenzo Maggiore; and from the dei Petra Chapel, church of San Pietro a Maiella, all in Naples.<sup>1</sup> Square and hexagonal tiles of similar character, of about the third quarter of the XV century, are in the Mazzatosta Chapel, Santa Maria della Verità, Viterbo. The Victoria and Albert Museum<sup>2</sup> has 42 tiles, hexagons round squares, in a subdued colouring of two shades of gray-blue and orange-yellow from this chapel. (Plate xxii. 97.) Two squares from the same place are in the British Museum.

Excavation on the mound of Hadrian, Castle of St. Angelo, Rome, has revealed many tiles that must have belonged to pavements and wall-decorations of Papal apartments in the Castle.<sup>3</sup> Some of them are assigned to the Pontificate of Sixtus IV, 1471-1484, and to Spanish

<sup>1</sup> H. Wallis. *Italian Ceramic Art*, 1902, figs. 38, 39, 40. G. Filangieri. *Chiesa e Convento di San Pietro a Maiella*. 1884.

<sup>2</sup> *V. & A. Mus.*, 229-1902.

<sup>3</sup> G. Rodonachi, *Le Château de St. Ange*, Paris, 1909. *Faenza*, Fasc. III, July-Sept. 1914.



manufacture. They are of *alfardon* shape and bear, within a white border lined diagonally with blue, two oak-leaves for della Rovere (=oak), the Pope's family name. Similarly shaped tiles, with the device of acorns on an oak bough, the arms of Aragon-Sicily, and a star pattern, occur in the pavement, laid by Sixtus V, 1585-1590, also della Rovere, in the family chapel in Santa Maria del Popolo, Rome. The church was rebuilt, 1477; the chapel contains the tomb of Cardinal Giovanni della Rovere (d. 1483), brother of Pope Julius II. The colours used on the tiles are those found on the Naples tiles, namely, dark and light blue, green manganese-purple and yellow or orange.

Some tiles of the St. Angelo excavation can be attributed to the time of Alexander VI, Rodrigo Borja, born in 1431 at Xativa, an early pottery centre near Valencia, Pope from 1492 to his death in 1503, a member of the Valencian family that derived its name from the town of Borja, Aragon, and kinsman of Alfonso Borja, Calixtus III, 1455-1458, who had been rewarded with the cardinalate for services rendered to the Papacy in negotiations with Alfonso V over the Naples succession.

Alexander VI was not unmindful of his native town, Xativa. Elevated to the Papacy in the year of the discovery of America, he presented to the church at Xativa the great monstrance, five feet in height, exclusive of its modern base, made from the first consignment of silver received from America.<sup>1</sup>

The Borja arms were "or on a terrace vert an ox passant

<sup>1</sup> Shewn at Madrid Ex., 1892, Room VI, No. 174. *Las Joyas*, etc., Pl. LXXVII.



within a bordure gules charged with eight garbs of the field." Some versions charge the bordure with flames.<sup>1</sup>

A device used by Alexander VI, by the Dukes of Gandia and by Francisco Borja, Bishop of Teano and Archbishop of Cosenza, was the double crown of Aragon, issuing rays, used either alone or quarterly. Alexander VI used it on his coronation day, August 26, 1492, flying a banner from St. Angelo painted with his arms on a field strewn with golden crowns. Some of the St. Angelo tiles bear the ox with four double crowns. Others have waving rays or flames without the crown. Alexander VI is known to have built the fortifications and prisons of St. Angelo and to have constructed a tower, decorated in 1493-1496 by Pinturricchio, pulled down by Urban VIII (1623-1644). Alexander's devices occur on well-heads in the Borgia court, St. Angelo, and in the vaulting of the Borgia apartments, Vatican, in rooms built by Nicolas III (1277-1280), enlarged by Nicolas V (1447-1455), chosen for occupation by Alexander VI and decorated by Pinturricchio about 1493.<sup>2</sup> The rooms were restored by Leo XIII in 1897. The floor was worn, and, in its repair, no special notice was taken of tiles still in fair condition. Some of them were set in the bottom of a cupboard in the Vatican, to be found with difficulty and photographed by the architect Puig Cadafalch, in October, 1903. The modern tiles now paving the apartments are vulgar work of no interest. Some of the tiles in the cupboard

<sup>1</sup> van de Put. *Gryphon Club*, 1910. See de Béthencourt. *Hist. General y Herald.* Madrid, 1902, Vol. IV, p. 24 and foll.

<sup>2</sup> Father Ehrle, S.J., and Com. Stevenson. *Gli affreschi del Pinturricchio in Vaticano*, 1897.



may be assigned to about 1493, when the rooms were decorated. They are blue and white without lustre, and bear the same device as those on the walls and ceilings of the rooms, quarterly double crowns and flames.<sup>1</sup> A tile with similar decoration is in the British Museum.<sup>2</sup>

Among the archives of Valencia Cathedral is a letter from Rome with the Papal seal, dated April 18, 1494, in which Alexander VI writes to his third son Juan, Duke of Gandia, then resident in Valencia, in Valencian of familiar style,<sup>3</sup> to thank him for a consignment of Manises tiles "of small value but much desired by us and asked for in many letters." The extant remains of this consignment are probably those found at St. Angelo and in the Vatican cupboard with the Pope's arms and devices.

In a roll of papers, also preserved, is a letter of the Duke of Gandia, on his return from Rome, September, 1496, giving instructions to Jeronimo Lopez as to some tiles ordered by Alexander VI with his arms and devices. The Duke mentions that pavement tiles with the arms of His Holiness had been made by two master-potters of Gandia, and had turned out better than those of Manises. Although the Duke adds that he hopes to be able to send the tiles by the next ship, or to take them on his own next journey to Rome, it seems probable that the second consignment never left Spain, or that some of it, at any rate, was used by the Duke in the Palace at Gandia, a town and duchy that passed to the Borjas in 1445.<sup>4</sup> There are many tiles with the Papal tiara,

<sup>1</sup> Font y Guma, *op. cit.*, figs. 174 to 177.

<sup>2</sup> Wallis. *Italian Ceramic Art*, 1902, fig. 83.      <sup>3</sup> de Osma. *Ap. III*, 1909, p. 36.

<sup>4</sup> Sola e Cervos, S.J. *El Palacio ducal de Gandia*. Barcelona, 1904.



the double crown of Aragon and the waving flames still in the Palace, especially in the part now occupied by the Jesuit Fathers.<sup>1</sup> Others were found in Gandia on the site of a nunnery which was partly destroyed in the work of making a road. The British Museum specimen probably belongs to the Gandia series.

A different type of tile, at St. Angelo, some specimens of which shew traces of lustre, can be assigned to the Pontificate of Leo X, Medici, 1513-1521. On a white enamelled surface they bear designs entirely edged with a little rim in relief. Some have, in the centre, the Medici arms with a tiara and keys joined by ribbons. The *palle* or balls, reduced to cup form by the rim in relief, are coloured as to the top one in blue, as to the others in reddish manganese, the ribbons are blue. Others, between interlacing ribbons, bear Medicean devices such as the ring with pointed stone, the lion rampant (for Leo), etc. The art of the designs is that of the end of the XV century. Fragments of such tiles were also found *in situ* in the pavement of a small chapel or oratory of Leo X in the Cortile delle Palle, St. Angelo. The chapel was enlarged later, and its walls covered with marble slabs. In the French occupation of 1802 it served as an office, when its present cement pavement may have been laid. When, in the course of exploration at St. Angelo, the marble slabs were removed, traces of the tile pavement as originally laid were found in places along the walls under the slabs. In the chapel were also found the arms of Raphael Petrucci, Bishop of Grosseto, the friend of childhood of Leo X, who

<sup>1</sup> Font y Guma, *op. cit.*, figs. 178 (tiara), 183 (double crown), 184, 185 (waving flames).



was made Castellan of St. Angelo and, subsequently, Cardinal, 1515, and Governor of Siena. This evidence disposes of a doubt, previously existing, as to whether the chapel might not be the work of a later Medici Pope, Clement VII, 1523-1534.

A tile of the type, from St. Angelo, in the Victoria and Albert Museum<sup>1</sup> is of buff earthenware coated with tin enamel, and now shews no trace of either colour or lustre. It bears the Medici arms with tiara and keys joined by ribbons, the whole with a slightly raised outline. Similar tiles, from the same site, in the British Museum (Plate xxii. 92), have one ball of the arms in blue, the others in purple manganese, with touches of blue on the keys and ribbons of the design, a strap-work pattern, and traces of pale golden lustre. Probably most of these Medici tiles were once decorated in lustre, which has decayed with time and use. There is no direct evidence to connect them with Spain, but they present no striking analogy of style or technique to Italian work. The arms on them shew six balls, one being blue with the *fleurs-de-lys* granted by Louis XI of France to Piero II (*Gottoso*), b. 1416, d. 1469, son of Cosimo de' Medici, soon after his accession to the headship of the family, 1464.

The fine amphora of the Godman Collection already noted,<sup>2</sup> once at Strawberry Hill, and sold in 1892 from the Magniac Collection,<sup>3</sup> bears two large circular medallions having on the one side the Medici arms of seven balls, one charged with three *fleurs-de-lys*, and on the other an *impresa*,

<sup>1</sup> *V. & A. Mus.*, 1108-1893.

<sup>2</sup> Plate xiii. 47, 48. *Godman Coll.*, XL, 441.

<sup>3</sup> *Sale Cat.* 1892, No. 968.



or device, of a finger-ring set with a pointed stone, with three ostrich feathers, said to indicate the virtues Prudence, Temperance and Fortitude, the badge of Cosimo de' Medici, 1428-1464, used on the trappings of his horse in Benozzo Gozzoli's painting in the Medici Chapel, Florence, and also used by Piero and Lorenzo. The three feathers in a ring appear on a small pedestal, bearing a vase of lilies, in a lunette of the Annunciation painted in tempera on wood, for Cosimo by Fra Filippo Lippi, 1406?-1469,<sup>1</sup> who was befriended by Cosimo in the matter of his marriage with the novice Lucrezia Buti. The ring with pointed stone, sometimes held by a falcon, was a badge of Piero II, as on the *lavabo* of the old sacristy San Lorenzo, Florence. The number of the Medici balls varied at different times. Seven, one with the *fleur-de-lys*, are not found before Piero's time.<sup>2</sup> The device of Lorenzo (b. 1449, ac. 1469, d. 1492) was, usually, of three or four rings with pointed stones, interlaced, as on the dress of Pallas in the picture by Botticelli, Pitti Palace, painted to record the failure of the Pozzi conspiracy, 1478. The six balls on the tiles agree with those on a medal struck to celebrate the entry of Leo X as Pope into Florence, Nov. 30, 1515. The Godman amphora may belong to Piero's time or to that of Lorenzo. A hint for the chronology of vases with this type of decoration is afforded by a two-handled Hispano-Moresque lustred vase, standing on a foot, bearing the same pattern of vine-leaves, represented in the triptych of the Annunciation from the parish church of

<sup>1</sup> *Nat. Gallery*, London. Tuscan school, No. 666.

<sup>2</sup> G. F. Young. *The Medici*. London, 1911.



Lieuche, by Louis Bréa, dated 1499, Jan. 15, shewn at the retrospective exhibition of the *Art Régional des XV<sup>e</sup> et XVI<sup>e</sup> siècles*, held at Nice 1912, the vase being of necessity somewhat older than the picture.<sup>1</sup>

Many fine specimens of Valencian lustre, now in English collections, came to England from Italy and bear the arms of great Italian houses. Notable examples are those with the armorials of Gondi of Florence,<sup>2</sup> of Spannocchi-Piccolomini<sup>3</sup> and of Tondi,<sup>4</sup> both of Siena. There was evidently an important fashion for Manises ware in the XV century with heraldic embellishment carried out according to particulars furnished by Italian patrons. A vase with four handles and coppery lustre, in the British Museum, was, according to its inscription, made for Cardinal d'Este, who died about 1623.

The secret of lustre ware seems to have travelled to Italy from Spain. The story goes that Galgano di Belforte, a potter of Siena, disguising himself in mean apparel, went to Valencia, learnt the secret of lustre decoration and returned to Siena, 1514.<sup>5</sup> From the beginning of the XVI century Italian potters worked in Spain at a time when, largely as the result of Catholic influences, a fashion for Italian works of art, in preference to native, set in in the Peninsula.

A lusted plate in the Franks Collection, British Museum, decorated on its obverse with a bust of Marcus Regulus, in the Italian style, may, judged by its shape and the Spanish

<sup>1</sup> See *Burl. Mag.*, XXI, 1912, p. 148, Pl. I. *Les Arts*, 1912, Sept., p. 6. *Gazette des beaux arts*, 4<sup>e</sup> sér., VII, 1912, 412.

<sup>2</sup> *V. & A. Mus.*, Salting Bequest, 1380. van de Put, 1904, Pl. XXVII. Compare *Godman Coll.*, XLII, 246, 248.

<sup>3</sup> *Brit. Mus.*, van de Put, 1904, Pl. XXXI.

<sup>4</sup> van de Put, 1904, Pl. XXII.

<sup>5</sup> L. Douglas. *History of Siena*, 1902, p. 451.



character of the design on the reverse, be the production of an Italian artist working in Spain. (Plate xxii. 94, 95.)

The beautiful and typical lustred ware of Italy, admirably represented in the museums of London and Oxford, appears to have been produced mainly at Deruta, a small place near Perugia, and at Gubbio, a town in the duchy of Urbino.<sup>1</sup> The date of the earliest specimens is uncertain, the process, in its prime in Italy, seems to belong to the XV century and to have been abandoned by the middle of the XVI century.

Deruta ware is of heavy "body" covered on the upper side with a white tin enamel, the under side being, generally, coated with a lead glaze through which the yellow clay shews. The painting is often executed in blue, with broad outline and slight shading, covered with a transparent lustre. Typical early Deruta lustre has a silvery sheen with a fine iridescence of mother-o'-pearl type. (Plate xxii. 96.) The Beit Collection has a Deruta plate with an unusual ruby lustre and the date 1477.

The Pierpont Morgan Collection<sup>2</sup> includes a Deruta specimen, of the first quarter of the XVI century, of enamelled earthenware in relief painted in yellow lustre and blue. In the middle is a nude figure of Judith with the head of Holofernes. (Plate xxiii. 98.)

The lustre of Gubbio has a splendid ruby tone. The lustres both of Deruta and Gubbio are less metallic than those of Spain. In the case of Gubbio ware the ruby-red stain given by the penetration of copper vapours into the

<sup>1</sup> See generally C. D. Fortnum, *Majolica*, 1896.

<sup>2</sup> *Loan Cat. V. & A. Mus.*, 878.





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99



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98. PLATE. DERUTA. PIERPONT MORGAN COLLECTION

99. PLATE. GUBBIO. VICTORIA AND ALBERT MUSEUM

100. DETAIL OF TRIPTYCH. UFFIZI GALLERY, FLORENCE

101. DISH. VALENCIA. DE OSMA COLLECTION

102. BOWL (FRAGMENTARY) FOUND IN BRISTOL BRITISH MUSEUM



surface is pronounced, and seems to have been used as much for the sake of its colour as for its metallic quality. Italian lustre is not a decoration in itself, as in Spain. It is transparent and spread over a considerable surface painted in colours beneath it. Gubbio lustre does not seem to belong to a date before 1517. It is best known as a speciality of the work of Giorgio Andreoli (Maestro Giorgio), with dates ranging from about 1520-1532. The ware itself was not necessarily made at Gubbio. Giorgio applied lustre to wares sent to him for the purpose from Castel Durante and Urbino. One Urbino potter, Francesco Xanto Avelli da Rovigo, signed pieces of ware to which lustre was added.<sup>1</sup>

The Beit Collection has a fine plate, not so pictorial in effect as some specimens, signed M.G. (Maestro Giorgio) and dated 1524; another, dated 1527, of Urbino make similar to some Cafaggiolo ware, is also signed.

The subjects of Gubbio lustred ware are sometimes taken from known works of art. The Victoria and Albert Museum<sup>2</sup> has an unusually fine plate, in lustred majolica, shewing the Three Graces standing in a landscape, after a print by Marc Antonio. On the back is a decoration of foliage, the monogram of Maestro Giorgio and the date 1525 all in lustre. (Plate xxiii. 99.)

The potters' receipt for Gubbio lustre is given by the Cavaliere Cipriano Piccolpasso, a celebrated ceramist of Castel Durante, an old centre of Italian majolica manufacture, with its best period from about 1508 to 1580. Piccolpasso

<sup>1</sup> As *V. & A. Mus.*, Salting Bequest, wall-case G, 718-719-720; and *Wallace Collection*, London, No. 39, dated 1535; No. 41, dated 1543.

<sup>2</sup> *V. & A. Mus.*, 175-1885. Formerly Fountaine and Beckett-Denison Collections.



did not practise the lustre craft himself, but details what he saw "in Ugubio at the house of one Maestro Cencio," son of the celebrated Maestro Giorgio. He gives the receipt in a supplement to his *Tre Libri dell' Arte del Vasaio*,<sup>1</sup> but is somewhat doubtful whether the potters had really discovered all their secrets to him. They seemed, however, to have informed him correctly, as to the important detail of furnace construction; pen-drawings of furnaces for the process are given in his margin. He describes the preparation of the clay and enamel, and notes that the composition of the lustre pigment varies according to whether *rosso da maiolica* or *maiolica d'oro* is desired; the formula includes silver and copper macerated with vinegar. The pottery, after its first firing, is taken in biscuit from the furnace, dusted and dipped into white enamel. Among the ingredients of the enamel are oxide of tin and oxide of lead; the whole is milled and fined through a sieve and reduced with water to the consistency of milk. The thickness of the enamel coating adhering to the surface of the piece should not be greater than that of glove-leather. When dry the pieces are painted as desired with brushes of goats' and asses' hair and the finest of the whiskers of rats and mice. After drying they are ready for a thin outer coating of transparent glaze of lead, more liquid than the enamel and "painted over finished work," i.e. over pottery already enamelled and decorated in colours. They are again dried, the lustre pigment applied with a brush, and the objects placed, for the final firing, in a special furnace in

<sup>1</sup> Original MS. of 1548-1550 preserved in *V. & A. Mus.*, published in Rome 1857, trans. into French 1861. See L. Franchet, *La Céramique*, April 1907. W. Burton, *Soc. Arts Jour.*, LV, 1907, etc.



which the pieces are exposed to the direct action of the flames. The method of building the furnace is, he says, kept guarded and it is pretended that in it consists the great secret of the art. The furnaces are small, three to four feet square; dry broom (*genistre*, as at Poitiers) is used for the smoking process, tongs, as at Poitiers, are needed for the handling of the ware in the ovens. When cool the objects are soaked in soapsuds, dried with flannel and their beauty developed by a gentle rubbing with wood ashes. The art of firing the lustre is "uncertain in its success, frequently only six pieces being good out of a hundred; true the art is beautiful and when the pieces are good the pay is gold." The rise in Italy of a fashion for pictures of intrinsic merit painted on pottery, to be afterwards enhanced by a glaze painted with metallic lustre, and the extreme risk run by such works of art in the final firing were no doubt the primary causes of the abandonment of the process in Italy.

As might be expected Spanish lustre ware found its way to the great commercial centre of the Low Countries. Valencian pottery was declared free of the staple of Bruges, throughout the estuary and canal of the Zwin, by an enactment of Philip of Burgundy, Nov. 5, 1441, Zeeland having been incorporated into the Netherlandish dominions of the Dukes of Burgundy, 1433.<sup>1</sup> In the Uffizi Gallery, Florence, is a famous triptych, the Adoration of the Shepherds, formerly in the hospital of Santa Maria Novella, Florence, painted in oil on wood about 1474-1477 by Hubert van der Goes at the house of the Portinari, Bruges. The scheme of

<sup>1</sup> *Inventaire des chartes de la ville de Bruges*, V, 231. van de Put. *Supp.*, 1911, p. 38.



the central panel includes an *albarello* having, on a cream ground, a decoration of alternate blue and gold lustre vine-leaves, springing from horizontal blue runners which encircle the vase. (Plate xxiii. 100.) The decoration of the *albarello* recalls that of the Godman Medici vase,<sup>1</sup> and may be earlier in date than the picture. It resembles a specimen of Manises XV century ware, formerly in the Pharmacy of the Hospital of St. John, now in the Musée des Hospices Civils, Bruges, with the arms of Zeeland.<sup>2</sup>

A dish, late XV century work, exhibited at the Madrid Exhibition, 1892, has a man and woman standing on either side of the Gothic letter *B*, crowned, and a filling of debased *alafia* and "tree of life" pattern, with the inscription *Ave Maria Gracia ple dom* round the brim. Don de Osma, who owned the specimen, tells me that there was, at Valencia, a Hospice des Béguins which was, in his opinion, kept up by the Flanders merchants. A crowned *B* was, from before the XV till nearly the end of the XVIII century, the badge of the municipality of Bruges. (Plate xxiii. 101.) The dish, probably one of a set, may have belonged to the Hospital.<sup>3</sup>

Potters of the Netherlands were at home in Spain in the XVI century. Juan Flores, a Fleming, was master tile-

<sup>1</sup> Plate xiii. 47. *Godman Coll.*, XL, 441.

<sup>2</sup> van de Put. *Supp.*, 1911, fig. 9.

<sup>3</sup> In the British Museum is a fine deep Valencian dish of the XV century, from the d'Huyvetter and Franks Collections, covered with the rare "spur-band and cross-hatching" pattern. In the centre near the figure of a crouching lion is the letter *B*. On the inside of the shoulder is a line of debased *alafia* pattern, on the back a fine eagle displayed. All the decoration is in pale golden lustre without blue.



maker to Philip II in 1565, and did work for the Royal Palace, Madrid.<sup>1</sup>

The *albarello* was a shape adopted by Dutch potters for their own wares and, in turn, influenced the work of Lambeth-Delft potters in London, among whose works the form is not uncommon, with inscriptions testifying to its use for sticky substances as London Treacle (*Ther. Lond.*), Conserve of Hips (*Cy. Cynosba*) and the like.

The wares of Spain reached England directly through the agency of merchantmen trading to Bristol and the coast-towns of the West, in the route of Spanish trade in ore and other commodities. In 1804 Lysons the antiquary<sup>2</sup> noticed some tiles, still in position, in the Mayor's Chapel, Bristol, which "in size, in substance and in several of their ornaments exactly resemble some which I have lately seen, brought from the antient Moorish castle of Cora in Spain." These tiles are not lustred. Some important fragments of Hispano-Moresque lustred ware, of the type of the late XIV or early XV century, are those of a bowl of deep circular shape in the British Museum. They were exhibited to the Society of Antiquaries, April 8, 1901, by their then owner J. E. Pritchard, F.S.A.<sup>3</sup> The vessel, from which the fragments came, may have originally measured some 17 inches in diameter, and is now made up of thirty-one pieces. Three or four lustred fragments, not belonging, were found with it. All came from a rubbish heap, which also contained bits of English pottery ranging from Norman times to the XVI century. The pieces

<sup>1</sup> C. D. Fortnum, *op. cit.*, p. 114.

<sup>2</sup> S. Lysons. *Collection of Gloucestershire Antiquities*, London, 1804, Pl. LXXIV.

<sup>3</sup> *Proc. Soc. Ants.*, 2nd Series, XVIII, 331.



of the bowl were not found together but collected, at different times, during a fortnight's excavation, at a depth of ten feet below the cellar level of a XVI century house, erected on sloping ground, just outside the Upper Pithay gateway in the Norman wall of Bristol. This gives a depth of some twenty feet below the original street level in the XIV century. The bowl is decorated with lustre pigment of brown tone and with blue of an unusually pale shade. The scheme of decoration includes two hinds, heraldically *affronted*, with a "tree of life" between them rising from an elaborate arabesque of mount form. Each hind stands on a label with mock-Arabic (*alafia*) inscription; tiny spirals and arabesques complete the design. (Plate xxiii. 102.) The pattern on the brim is similar to that on some examples already illustrated.<sup>1</sup>

Some specimens of pottery, in the Bristol Museum, with lustre decoration of coppery tone, are now accepted as of Spanish make, but were, at one time, assigned to local manufacture. A potter, Richard Frank, was assumed to have made lustre ware in the Valencian manner at his works at Brislington, near Bristol. These works were closed and used as a flour-mill shortly after his death in 1785. The story went that he had tried to imitate lustred pottery seen in common use among Spanish sailors trading to Bristol. Rudely painted Spanish lustred earthenware of poor quality is still occasionally offered for sale in the Bristol district as "Brislington ware."

Frank's works were at St. Ann's Wood, on the Avon, opposite Crewshole. About 1840, when the flour-mill pond

<sup>1</sup> Plate xv. 54, 58.



was cleaned, some fragments, now lost, of common lustred pottery were said to have been found. As the spot was close to the moorage used by Spanish sailors in their trade with Bristol in copper ore for the furnaces of that city, before the smelting trade was removed to Swansea, the fragments may have been refuse thrown overboard from the Spanish ships in port. A coarse Spanish porringer with coppery lustre, now in the Victoria and Albert Museum, was formerly in the Museum of Practical Geology and accepted as a "soap-dish of Brislington ware."<sup>1</sup> Mr. Richard Smith, a local surgeon, presented, in 1836, as a specimen of "Brislington ware," to the Bristol Museum, a large open bowl, with a cresting of pierced arches and children's heads, of Spanish XVII century type belonging to the class already noted in the Victoria and Albert, the Warwick Castle and Sir John Soane's collections.<sup>2</sup> All so-called "Brislington ware" is in Spanish shapes with technique and decoration common to Valencian lustre pottery. Recent excavation on the site of Frank's works at Brislington has revealed no trace of lustre ware. The standard piece, of those claimed as his work, is a dish, with brown lustre with pinkish lights in the Bristol Museum, on which his signature was once thought to be legible.<sup>3</sup> So lately as 1907 Mr. Billson<sup>4</sup> accepted the signature as that of Frank, and considered the lustre of darker tone and the ground colour duller than in Spanish examples. The dish bears the device of a mountain on which is a saw

<sup>1</sup> *Cat. of Mus. of Prac. Geol., Jermyn Street, London, 1876*, L. 20, given by Mrs. Emberson, 1872.

<sup>2</sup> Plate xx. 85.

<sup>3</sup> Hugh Owen. *Two Centuries of Ceramic Art in Bristol*, privately printed 1873, figs. 137-139.

<sup>4</sup> *Connoisseur*, XXI, 1907, 93.



(Plate xxiv. 103, 104), the badge of the Montserrat family and of the Benedictine Monastery of Montserrat, Catalonia,<sup>1</sup> possessing a famous, black, miracle-working figure of the Virgin. The monastery buildings were begun in 1290 and finished in 1370. Ornaments for the Virgin's shrine were ordered by Peter IV of Aragon in 1383.<sup>2</sup>

The device of a saw on a mountain, with the addition of a pastoral staff and the date 1611, occurs on a Valencian dish in the Victoria and Albert Museum.<sup>3</sup> On the back is a mark not unlike the mark read as *Frank* on the Bristol specimen. Both may perhaps be read as *Maria*. Both dishes are evidently of Spanish make.

A notable example of Hispano-Moresque ware in England is that known as the "Feversham dish," now in the Beit Collection.<sup>4</sup> (Plate xxiv. 105.) It is 19½ inches in diameter, in perfect condition, with two holes at the top for suspension. It belonged to the late Revd. W. Lyte Stradling of Herbrandston and Chilton Polden,<sup>5</sup> and was deposited on loan in the Somerset Museum, Taunton, for thirty-five years, being removed for sale at Christie's as a "Persian dish."<sup>6</sup> It was formerly in the possession of the Bridges family of Weston Zayland, Bridgewater. Macaulay<sup>7</sup> writes: "When Monmouth looked on Sedgemoor (in 1685) it had been partially reclaimed by art . . . in one of these villages called Weston Zayland the royal cavalry lay, and Feversham had fixed his headquarters there. Many persons still living

<sup>1</sup> Compare tiles, Font y Guma, *op. cit.*, figs. 160, 301, 329.

<sup>2</sup> *Archives of Crown of Aragon*, Reg. 1281, fol. 65.

<sup>3</sup> *V. & A. Mus.*, 826-77. van de Put, *Supp.*, 1911, figs. 28, 29, p. 69.

<sup>4</sup> *Beit Coll.*, No. 633.

<sup>5</sup> H. St. G. Gray. *Connoisseur*, V, 1903, p. 116.

<sup>6</sup> April 11, 1902, Lot 65.

<sup>7</sup> *Hist. of England*, 1858, Vol. II, p. 182.



have seen the daughter of the servant girl who waited on him that day at table; and a large dish of Persian ware, which was set before him, is still carefully preserved in the neighbourhood." The dish is evidently Valencian work, of early XVI century type, with brown-red lustre of very metallic quality. It has moulded gadroons and an eagle in the centre. On the back are foliage scrolls and a central star. Its decoration may be compared with that on a specimen of about 1500 in the Victoria and Albert Museum,<sup>1</sup> with the arms of Aldonza, Countess of Aranda, and with two of similar date in the Godman Collection.<sup>2</sup> No blue is used on the Feversham dish.

English "lustre ware," so-called, of the XVIII-XIX century has, for its general feature, the covering of large spaces, or of the entire surface, of earthenware with a metallic coating designed as an actual imitation of metal. The ware is metallized rather than lustred. John Hancock of Etruria (b. 1757, d. 1847) claimed to have discovered and put in practice gold, silver, and steel "lustres" at Messrs. Spode's manufactory at Stoke, for Messrs. Daniel and Brown, who were, at that time, decorating ware produced by Spode.<sup>3</sup>

"Silver Lustre" is one of the earliest uses of platinum, brought to England from Spain in or about 1750; English chemists of 1760-1780 were much interested in the subject

<sup>1</sup> *V. & A. Mus.*, 550-1864. van de Put, 1904, Pl. XXXII.

<sup>2</sup> *Godman Coll.*, XXXIV, 447-449.

<sup>3</sup> *The valuable receipts of the late Mr. Thomas Lakin*, Leeds, 1824. Shaw, *Hist. of the Staffordshire Potteries*, 1829; reissue in *Pottery Gazette*, 1900, pp. 248-251. *Connoisseur*, III, 1902, 110; IV, 1902, 195; IX, 1904, 3, 148. W. Bosanko, *Collecting Old Lustre Ware* (Collector's Pocket Series), 1916. W. Burton, *op. cit.*



of platinum and its salts. "Silver lustre" was produced throughout Staffordshire from 1785 and at the Etruria works from about 1780 to 1810. The industry flourished till about 1838, when electro-plate was introduced. The general method for silver lustre was to dip the ware, when prepared and glazed, in a bath containing platinic chloride and dilute spirits of tar. When dry the vessel was baked for some twelve hours in an oven at 1200 degrees, Fahrenheit, when the organic matter burnt away, leaving a fast deposit of metallic platinum on the surface. By this method the pieces were "silvered" inside and out. The action of smoke on a metallic film is not part of the process. "Silver lustre," in simple earlier forms modelled after those used by contemporary workers in Sheffield plate, often produces a good effect. The metallic surface was applied to glazed black or red ware as well as to cream colour. Goblets, Communion cups, tea and coffee pots, toddy sets, barbers' bowls and similar articles were made.<sup>1</sup> The ground was sometimes laid in wholly with the silver lustre and then a pattern taken out with the end of a stick or, in "resist" ware, the vessel, when glazed, had a design painted on it carefully with a brush in an adhesive, "resisting," mixture, or sticky solution, generally made of brown shellac in spirits of wine. The piece was then dipped in the platinum bath which coated all the surface not previously painted with the sticky solution. After a second firing this substance was removed and the design left in the ground colour, which was sometimes tinted in blue, yellow and other colours. A pretty result was often thus obtained.<sup>2</sup>

<sup>1</sup> As *V. & A. Mus.*, 1-1897, 987-1905, etc.

<sup>2</sup> As *V. & A. Mus.*, 3513-1901.





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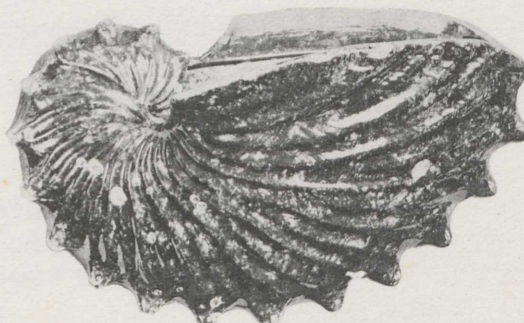
104



105



106



107

103. DISH (FRONT) BRISTOL MUSEUM

104. DISH (BACK) BRISTOL MUSEUM

105. THE "FEVERSHAM" DISH. BEIT COLLECTION

106. CANDLESTICK. SILVER RESIST WARE. WEDGWOOD, ETRURIA. VICTORIA AND ALBERT MUSEUM

107. SHELL-SHAPED FLOWER-HOLDER. WEDGWOOD, ETRURIA. VICTORIA AND ALBERT MUSEUM



(Plate xxiv. 106.) Some pieces of "resist" ware shew the use of stencils, resulting in a lustre pattern on a "resist" ground, but the effect is often blotchy and unsatisfactory. "Resist" ware was made extensively about 1810-1825 in Yorkshire, at Doncaster, Rotherham, Castleham and at the old Leeds pottery.

"Gold lustre" made with gold chloride solution in balsam of sulphur or some similar oily substance was also popular. A very small quantity of either platinum or gold lustre in solution covered large surfaces. "Gold lustre" sometimes has a surface quite as densely metallized as the "silver" variety, but is, occasionally, found applied so thinly that colours of the plain or tinted under surface are an important factor in the general effect. Some beautiful results of this thinner use were attained by Wedgwood, as on a shell-shaped flower-holder of the second half of the XVIII century stamped with his name.<sup>1</sup> (Plate xxiv. 107.) Wedgwood's thin film of gold, laid on the highly glazed and often tinted surface did not, however, wear well, and the process was consequently abandoned. Small figures in coloured and glazed earthenware are sometimes found touched up with gold lustre in purple in the second half of the XVIII century.<sup>2</sup> Purpled "resist" lustre was a favourite effect in Staffordshire in the early XIX century. Swansea gold lustre is sometimes found over a mottled ground of blue or purple.

<sup>1</sup> *V. & A. Mus.*, 168-74, formerly in the Haliburton Coll. Compare a basket in purple-gold lustre, *V. & A. Mus.*, 402-74; also a shell-shaped sauce tureen, with cover and spoon, *V. & A. Mus.* Schreiber Coll., 1130, impressed *Wedgwood* +.

<sup>2</sup> As *V. & A. Mus.*, 162-74, clock-case, 11 in. high.



"Gold lustre" on red pottery produced a rich effect. When a darker or more bronze-like tone was desired, copper was added to, or substituted for, the more precious metal. This became a usual variety from the later XVIII century. The surface was applied, as in silver lustre, by dipping in a bath so that both inside and out are metallized in copper.<sup>1</sup> Compartments are sometimes reserved in the ground colour and painted, while the rest of the decoration is in copper lustre which, in such cases, must have been applied with a brush.<sup>2</sup> Rare examples, of about 1820, shew gilding on a copper lustre ground,<sup>3</sup> but the application of gold fired to the glaze of pottery and porcelain, now so usual, was an invention of the middle XVIII century only. Before that period leaf gold was occasionally used attached by size. Wedgwood seems to have had a good deal of trouble over the process, and almost his only patent refers to an imperfect method of fired gilding.

Swansea, Newcastle and Sunderland practised the lustre craft with considerable success. St. Anthony's pottery, Newcastle-on-Tyne, was successful in the earlier XIX century, with designs moulded in low relief, painted in colours and lustre.<sup>4</sup>

Applied relief designs are often combined with English lustre; about 1830 gaudy flowers in relief and bands of blue, cream and pink colour shew the degradation of the ware. Transfer patterns printed in black, brown, gray and lilac

<sup>1</sup> As *V. & A. Mus.*, 230-1896, coffee-pot and cover.

<sup>2</sup> As *V. & A. Mus.*, 85-1896, bowl and cover.

<sup>3</sup> As *V. & A. Mus.*, 253-1909, plate.

<sup>4</sup> As *V. & A. Mus.*, 3667-1901, jug. *V. & A. Mus.*, 104-1905, jug.



were much used in panels or patches combined with lustre, and sentimental doggrel, trite moralities and political allusions are often found, in transfer prints, on the ware. The Victoria and Albert Museum has a tray of late XVIII or early XIX century work,<sup>1</sup> moulded in low relief, painted in copper lustre and mauve, printed in black with a ship and inscribed:—

“May peace and plenty on our nation smile,  
And Trade with Commerce bless the British Isle.”

Robert and David Wilson of Hanley copied Wedgwood's patterns in the middle of the XIX century, and made a commercial success of “Wilson's Lustre Ware.”

Much English “Lustre,” so-called, hardly comes into the category of real lustre, *à reflets métalliques*. To the category of strict “lustre,” with play of iridescent colour, belong certain modern attempts at the decoration of tiles, plaques and vases, dating from about 1856 and including the often beautiful results attained by the late Mr. de Morgan, the “Lancastrian” ware at Messrs. Pilkington's works, and other similar pottery. Mr. de Morgan's work is more directly affected by the Gubbio tradition than by that of Valencia, having the ruby stain highly developed and the metallic quality of the film less pronounced.<sup>2</sup> Similar essays, often with good results, have been made, as noted, in Spain, in Florence by Signor Cantigalli, and by potters of Hungary, France and Denmark. Specimens of their work have appeared from time to time, in recent years, in industrial exhibitions in London and elsewhere.

<sup>1</sup> *V. & A. Mus.*, 3664-1901.

<sup>2</sup> Cf. *Jour. Soc. Arts*, 1892, 762, and *Burl. Mag.*, XXXI, 1917, p. 77 and foll.







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